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BOSTON, Mass., April 25, 1897.

YOUR Viennese correspondent compliments me on my translation of certain remarks by Marx about Beethoven's sonata for the hammer clavier. I thank her for the kind intention, but I never translated the quoted passage. Furthermore, I have never read anything written by Marx, in the original or in translation.

Rimsky-Korsakoff's Scheherazade is still the talk of the town.

Mr. Apthorp in the program book of the 17th says: "There is a rumor that he at one time came to this country on a Russian man-of-war, but I have not been able to trace it to any authentic source."

In Alfred Habets' *Alexandre Borodine* (Paris, 1893), page 20, I find this statement: "Moussorgsky had made much progress in composition. Balakireff wished me to know the music of his friends, especially a symphony by one of them who was absent. At this epoch (1862) M. Rimsky-Korsakoff, officer in the navy, had departed for a long journey in North America."

There are other interesting allusions to Rimsky-Korsakoff in Habets' book. Before I forget it let me remind you that Von Bülow, in an article written to the *Signale* from London in 1878, said: "I have the good fortune to be able to call your attention to another beginner full of talent who is, in a way, to Tchaikowsky as Tchaikowsky to Glinka, the father of Russian music. He is Mr. Rimsky-Korsakoff, of St. Petersburg, whose program symphony (in four movements), *Antar*, is the gorgeous tone picture of a remote tone-poet."

Balakireff, in a letter written in 1881 to Stasoff, shortly after the death of Moussorgsky, says: "Not being a theorist, I could not teach Moussorgsky harmony as Rimsky-Korsakoff teaches it. From 1857 to 1858 we played together all the symphonies of Beethoven, the works of Schumann, Schubert, Glinka, &c. I explained to him their technical construction and made him analyze them."

April 15, 1875, Borodine wrote Mrs. Schestakowa: "Rimsky-Korsakoff is working for the Free School; he deals in counterpoint and teaches his pupils all sorts of musical stratagems. He is composing a monumental course of orchestration, which will not have its equal in the world, but he has too little time and he has abandoned momentarily his work."

When Borodine first met Liszt in 1877, the latter inquired about Rimsky-Korsakoff's *Sadko*, which was brought out in Vienna by Rubinstein in 1872. Rubinstein showed the score to Liszt and said: "It was a fiasco when I led it, but I am sure you will like it." Borodine says: "Liszt did like it; in fact, thought highly of it." Now when Hanslick reviewed the performance in Vienna he reproached Rimsky-Korsakoff with being a fanatical follower of Wagner. No doubt the Russian admired Wagner, but his orchestration is that of Berlioz pushed to its utmost limit, plus that of Liszt, plus that of Rimsky-Korsakoff. There is hardly a trace of Wagner's system of orchestration in *Scheherazade*, for instance. But it was easy in 1872 to call everything that seemed strange or fantastic or not easily understood Wagnerish.

When *Antar* was first played in Germany, at Magdeburg, in 1881, Liszt said to Borodine: "At the first rehearsals the players found several passages nebulous, but afterward, with fuller knowledge of the work, they entered into the spirit of this masterpiece, appreciated its worth and now play the symphony with keen interest. You know here in Germany audiences do not understand music easily and immediately, and for this reason works like *Antar* should be performed as well as possible." Mr. Nikisch was the conductor at this performance. Borodine thus described him: "He stood on the box and raised the stick. For a long time he remained as though petrified in this cataleptic attitude. At last he beat brusquely."

The program of the 709th concert of the Händel and Haydn, given in the Music Hall Easter night, was as follows:

Overture, St. Paul..... Mendelssohn  
Redemption Hymn..... J. C. D. Parker  
Hear My Prayer..... Mendelssohn  
Hora Novissima..... H. W. Parker

The solo singers were Ella Russell, Gertrude May Stein,

George J. Parker, Watkin-Mills. Mr. Lang conducted the overture and motet by Mendelssohn. The other works were conducted respectively by their composers. Mr. Foote was organist. There was a very large audience. Mr. Parker's *Redemption Hymn* was first sung May 17, 1877, with Annie Louise Cary as the alto. These sopranos in turn sang the solo part in Mendelssohn's motet: Edith Wynne, 1874; Mrs. Houston-West, 1875; Pappenheim, 1877; Elizabeth Hamlin, 1889; Ella Russell, 1897. The chorus sang last Sunday with unexpected attention to nuances. *Hora Novissima* again made a deep impression, although the performance as a whole was not as good as that of 1894.

*Au Clair de la Lune*, a "dramatic episode" in a prologue and two acts, was produced for the first time on any stage Monday, April 19, 1897, at the Castle Square Theatre. The book and music are by Max Hirschfeld, the musical director of the theatre. A tale by Richard Voss gave the idea of the story. The lyrics are by Fred Dixon. Mr. Hirschfeld conducted. The cast was as follows:

Liane..... Clara Lane  
Olive..... Hattie Belle Ladd  
Marius..... Martin Pache  
Capt. Bertrand..... J. K. Murray  
François..... W. H. Clarke  
Robert..... Archibald MacDonald

Mr. Hirschfeld was born at Berlin in 1862. He studied the piano under Hirschberg, Theodore Kullak and Rudorff; composition under Wuerst and Kiel. In 1883 he went to San Francisco. His first professional tour as a conductor was in 1887 with a company controlled by Conried. Afterward he was with companies managed by E. E. Rice.

"I was with Rice," the Actor said  
Said the Manager, "Say no more;  
But rest your limbs on this office lounge;  
Your feet must be weary and sore."

Returning to San Francisco he conducted operetta at the Tivoli. In '92 he was with the Baker Opera Company; '92-'96 with Mrs. Leslie Carter in Miss Helyett; in the summer of '98 he had his own company in Charleston, S. C.; then he was with Pauline Hall in the *Honeymooners*; in Atlanta with his own company; again with Pauline Hall in Dorcas. He became conductor at the Castle Square, May 6, 1895.

He wrote a romantic comic opera, entitled *The Star of India* (Charleston, S. C., May, 1893), and *Dorcas* (Elizabeth, N. J., September, 1894).

The scene of *Au Clair de la Lune* is near Marseilles, 1812. Storm about a lighthouse. *Marius*, a dissipated officer, addicted to singing *Au Clair de la Lune* in boudoirs and alcoves—so the librettist swears with his hand on his heart—stumbles in, pursued; for in jealous rage he had killed a fellow lover of *Liane*, who is a lubricious light of love, also an actress. The sister of the lighthouse keeper—all lighthouse keepers sing bass, and generally wander from the true pitch—falls in love with him. He is taken in. *Bertrand*, another rival, enters on a fiery horse, which behaved last Monday night with rare propriety. He is put on a false scent. "Baffled." *Rage*. Lighthouse keeper on duty hopes there has been no mistake. Curtain.

*Marius*, now a lighthouse keeper, sings *Au Clair de la Lune*. His wife cannot bear this amatory reminiscence; and then Mr. Pache sings it very badly. Squabble, tears, epigrams. *Marius* sits on the ruins of *Olive's* hopes, which are less comfortable than the ruins of Carthage. *Marius* reveals himself as no gentleman. *Olive* goes to the confessional. Her brother has joined a monastery—probably in search of excitement, for the lighthouse stands indeed on a barren spot. A gay boating party arrives, singing *Au Clair de la Lune*. *Marius* joins in, like *Manrico*, from the tower. *Liane*, queen of the revelers, recognizes the voice. She is put ashore. Scene of temptation. "Fly with me; 'tis Venus summons." "I have a wife." *Liane* explains that by a law known to librettists he has no wife. She goes back to the boat. Enter *Olive* and the monk. Monk confirms *Liane's* law. Finale. *Marius* runs after *Liane*, whose voice is heard singing the old ditty. Brother and sister swear vengeance. Finale of the third act of *Rigoletto*. Everybody is moved except the lighthouse. Curtain.

*Liane* in a small tavern tires of *Marius*. No wonder. She accuses him of murder to *Bertrand*, who sings a gavotte. Soldiers are stationed where they can plunk *Marius* at their ease. He enters, wonderful in yellow tights. His wife and the monk enter without rapping. Reproaches, rage. He strikes at the monk, but dags his wife. *Bertrand* enters, says "Ha! ha!" and looks more than ever like the First Napoleon. *Marius* tries to kill *Liane*. "Fire!" He falls. He sprawls. He dies. *Bertrand* offers his arm to *Liane*, and they leave to the music of *Au Clair de la Lune*, sung obligingly by merry-makers outside. The monk looks toward heaven and the curtain.

Now, this story is not as bad as it may seem from my flippant account. It admits of strong, dramatic music, stirring situations, character drawing.

In spite of Mr. Apthorp, it is hard to see what connection

the old-fashioned song has with the apprenticeship of *Marius* to guilty joy, for it is a homely old song, still known to French serving girls and children, and I doubt if it were ever associated with voluptuous life. Mr. Apthorp, who was unusually cheerful Monday night—and he is always an optimist—thinks the tune a capital find; he objects only to the attempt at profound treatment of it; he wishes it to be always canaille. Admit the premise I do not—and the story would serve.

But Mr. Hirschfeld is not at present the man to set this story to music, however much he may admire the radical young Italians and bow the knee to Verismo. His melody is without distinction; there is neither spontaneity nor brutal frankness. He fails to be dramatic when drama cries to him. The character drawing is not sharply defined. The orchestration is, for the most part, monotonously drab, although the score is for full orchestra. *Liane's* entrance and song, and the ensemble just before the departure of the boat, show Mr. Hirschfeld at his best. *Bertrand's* tune in the last act is pretty and comic opera. The music as a whole seemed labored, ineffective, tedious.

The performance was marred seriously by the unfitness of Mr. Pache, and sundry hitches had a dampening effect on music and audience. I am told that later performances gave pleasure. Miss Lane was thoroughly charming as *Liane* and she acted with uncommon spirit and finesse. Mr. Murray was excellent as *Bertrand*, and Miss Ladd, who has become by some mysterious means a soprano, often sang with genuine feeling. The opera was handsomely mounted. There was a very large audience. Mr. Hirschfeld, who is deservedly a favorite at the Castle Square, was welcomed enthusiastically, but there was a decrescendo of applause as the opera went on.

May 1 will see the end of opera at the Castle Square this season. I understand that this season has been a serious loss to the management. It looks now as though next fall there would be no opera or operetta under the conditions that have prevailed.

Mr. Hirschfeld was not the first to use *Au Clair de la Lune*.

It appeared in opera as early as April 20, 1820, when Boieldieu's *Les Voitures Versées* was produced at the Feydeau, Paris. The duet, *O Dolce Contento*, which was first sung by Martin and Miss Palar, is a set of variations on *Au Clair de la Lune*. A critic of the period said, "That which made the greatest effect was the song, very old, very familiar; in a word, *Au Clair de la Lune*. This piece alone would guarantee the opera many performances." The composer was actually accused by some of trying to ridicule this song, "an honored institution."

There is a legend that the verses beginning

Au clair de la lune  
Mon ami Pierrot  
Prête-moi ta plume  
Pour écrire un mot,

were written by a pastry cook, Crépon, and set to music by Lully, who was then a scullion in the service of Mlle. de Montpensier. Crépon may have written the words, but Lully never wrote the music.

Lully was born in 1633. You will find the tune of the first part of *Au Clair de la Lune*—the characteristic part—set to the refrain of a song published in 1575 by Jean Chardavoine in a volume entitled *Voix de Ville*. The original verses begin, "Mon père et ma mère n'ont que moi d'enfant."

*Au Clair de la Lune*, an operetta in one act, text by de Lérins, music by Renaud de Vilbach, was produced at the Bouffes-Parisiens September 4, 1857. There are variations on the air in this operetta.

*Au Clair de la Lune*, opéra bouffe in one act, music by Gariboldi, was produced at Versailles September 5, 1857.

But *Clair de Lune*, opéra bouffe in three acts, music by Coëdes, Paris, 1857, deals with a Hungarian story and has nothing to do with the old tune.

Mr. Plunket Greene gave song recitals in Steinert Hall April 20 and April 21. His programs were delightfully verified. He was at his best in Dalayrac's *Ecoute d'Jeannette* (Les Deux Petits Savoyards), Mendelssohn's *Auf Flügeln des Gesanges*, Schumann's *Stirb', Lieb'*, and Freud, Schubert's *Doppelgänger*, and the various Scotch and Irish songs. Mr. Victor Harris gave much pleasure, especially at the first concert, by his sympathetic accompaniments.

Miss Gertrude Miller, soprano, assisted by Mrs. Loring, Mr. G. J. Parker, Mr. Townsend and Mr. Schuëcker, gave a concert in Steinert Hall the 20th. The feature of the concert was the first performance in Boston of Liza Lehmann's cyclis for four voices, *In a Persian Garden*, text from Omar Khayyâm, i. e., Edward Fitzgerald.

Truly a singular work. Except in the tenor solo, *Ab, Moon of My Delight*, there is little true musical beauty of expression. The quartets, with the exception of the striking *They Say the Lion and the Lizard Keep*, are ineffec-



tive. There is no thought of the subtle rhythm of the text; there is hardly any trace of what is known as Orientalism, and yet the cyclis makes and leaves an enduring impression of strength. It is an authoritative work, this music by Liza Lehmann (Mrs. Bedford, daughter of the London portrait painter and cousin of the oarsman who is coaching Harvard). The music is original, free from the sheet music commonplaces so dear to tightly corseted, red-faced Englishwomen, whose digestion is soothed by vapid tunes while they await in drawing room the lingerers over the wine. I know of no vocal work of long breath by any woman that is so free from the odor of sex.

Miss Miller first sang an aria from Erkel's *Erzsebet*, which Nordica sang last year at the Worcester Festival. It is not in her line, and although she sang many passages well, it did not display her to full advantage, for she is not first of all a coloratura singer. She did not sing it with the abandon that recked not of technical difficulties, and her intonation was not always pure.

She has indeed a beautiful, a golden voice, and she is already far advanced in the art of singing. She is emotional, but her emotions are under artistic control. Her part in the cyclis was not a thankful one, but she overcame triumphantly all the difficulties, and her exquisite delivery of the quatrains beginning "Each morn a thousand roses brings" would have excited the admiration of any famous soprano, so finished was the phrasing, so beautiful was the quality of tone.

Mrs. Loring, a contralto of eminently agreeable voice, sang a group of songs by Von Fielitz, and showed marked improvement over previous performances. Mr. Parker sang with even more than his habitual taste, and Mr. Townsend, although the music calls for a baritone with heavier lower tones, sang with spirit and intelligence. Mr. Schuëcker displayed his artistry in solos for the harp by Parish-Alvars, Saint-Saëns and Gounod. Nor should I forget the accompaniments by Miss Jessie Downer, whose task was not an easy one. In this difficult art she stands to day the first in Boston. No, I do not except even Mr. George W. Proctor.

The program of the twenty-third Symphony concert (April 24) was as follows:

Suite No. 1, from music to Peer Gynt.....Grieg  
Scena, Die Kraft Versagt, from Der Widerspenstigen  
Zähmung.....Goetz  
First three orchestral movements from Sym-phony No. 9, in D minor.....Beethoven  
Overture to Leonore, No. 3.....Beethoven

The air in the hall was thick, hot, foul. Yet in spite of this the orchestra played with its customary brilliancy and wealth of tonal color. The air from *The Taming of the Shrew* is hardly suited to Miss Lena Little, a contralto, who sang in painstaking fashion and without any marked distinction.

Of the pieces themselves there is nothing to be said at this late day. I am not arrogant enough to discover new beauties in the Ninth Symphony, and I still find the fourth movement of the Peer Gynt suite brutal and vulgar in the concert room; in the theatre, no doubt, it accentuates the scene. This same movement was applauded frenetically and persistently. No work by Beethoven, Brahms, Tschai-kowsky or any other composer of reputation received such boisterous honor this season.

It was fifty years ago April 23 that the Havana Opera Company first appeared in Boston at the Howard Athenæum. Great was the sensation. The opera was Ernani. The singers were Tedesco, Perelli, Novelli, Vita. Arditi led, and Bottesini was in the orchestra.

During that short season, whenever Fortunata Tedesco sang, seats commanded from \$4 to \$5 premium. To quote Colonel Clapp, the honors paid her "attained their greatest excess in the casting at her feet of a warm admirer's hat and cane in token of his own entire prostration."

PHILIP HALE.

#### Boston Music Notes.

APRIL 24, 1907.

The recital by Miss Clara Munger's pupils will take place on the evening of May 3. On May 26 Miss Munger sails for Europe for her summer vacation. While abroad Miss Munger spends a month or more in Paris with her pupils.

Miss Caroline Gardner Clarke will be away from the city for a fortnight, on a concert tour through New York State, returning about May 6.

Madame de Angelis' pupils will give a soirée musicale of songs of American composers at the Tuileries April 27, at 8 o'clock, upon which occasion they will be assisted by Miss Emily Enneking, violinist, and Mr. Heinrich Schuëcker, harpist. Miss May Fisk, Miss Lillian Breivogel, Miss Lea Greco, Mrs. Henry A. Hall, Miss Ettie May Pierson, Mrs. Christine Galbraith and Miss Kate Dahl, of Madame de Angelis' pupils, will sing.

Stainer's sacred cantata the Crucifixion was given in Lawrence Good Friday night. Mr. Charles Silver sang the bass solos. One who was present says that his resonant voice was heard to good advantage, and he gave an excellent interpretation of the work. He sang with a pathos rarely

heard in a bass voice and sustained a sympathetic rendering of the text throughout.

The choir of St. James' Church, under the direction of Signor Augusto Rotoli, will perform Cherubini's Coronation Mass and Signor Rotoli's new Offertorio, Terra Tremuit, on Sunday.

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Messrs. Mann & Eccles, of Providence, R. I., desire to announce that they have engaged Miss Gertrude May Stein for a song recital to take place early in May, the date and program being announced next week. The concert is to take place in Mann & Eccles Hall, 122 Mathewson street, Providence, R. I.

The first performances of Mr. Jules Jordan's opera *Rip Van Winkle* will be given at the Providence Opera House during the week beginning May 24. The opera will be sung by The Bostonians.

The third concert of the Arion Club, of Providence, took place on Tuesday evening, April 30, when *The Flying Dutchman* was sung by Mme. Emma Juch, Miss Dorothy McTaggart, Mr. Wm. H. Rieger, Mr. Ericsson F. Bushnell and Mr. Ffrangcon-Davies.

\*\*\*\*

The sixth annual musical festival, which has just closed at New Bedford, Mass., was most satisfactory in every way. From an artistic point of view those who have attended all the festivals say that none that have preceded it have been superior. In fact there was great doubt expressed as to whether its equal had ever been given in New Bedford.

The orchestra, under the able conductor, Mr. Emil Mollenhauer, did fine work throughout. It is also due to Mr. Mollenhauer's work that the chorus acquitted itself so splendidly, he having directed their rehearsals through the winter, and it must be said that they sing as no chorus of the association has ever sung before. This fact the audience recognized at once and accorded hearty applause to this admirable body of singers in the oratorio of Elijah, which was sung at the first concert on Wednesday evening. Mrs. Frances Dunton Wood, Miss Jennie Mae Spencer, Mr. J. H. McKinley and Mr. Ffrangcon-Davies were the soloists, so it goes without saying that the music was exceedingly well sung.

At the second concert Thursday afternoon Miss Spencer and Mr. Moehrenhout were the soloists. Miss Spencer confirmed the good impression which she made on Wednesday evening, and was heartily applauded for her aria from Mercadante's *Donna Carita*.

Mme. Lillian Blauvelt, Mr. J. H. McKinley and Campanari sang *The Tale of the Viking* on Thursday evening for the first half of the program, the second part being miscellaneous. The audience went wild with delight over the singing of these artists, and they were applauded and recalled in a manner that was hearty and appreciative. After the monologue from Falstaff Campanari was obliged to grant an encore, and sang the *Figaro* song, as he always does, *con amore*. Then he could have taken a second encore had he been disposed, so persistent were the audience in showing their pleasure. Madame Blauvelt in the mad scene from *Hamlet* made a tremendous impression, fairly outdoing herself. She sang *You'll Be Comin' Back Again* for an encore.

Mr. McKinley after his aria from the Queen of Sheba sang *This Little Silver Ring That Once You Gave to Me* in a manner that held the audience breathless. The evening was one of triumphs for chorus, orchestra and soloists, and the audience gave full praise to all. It was a magnificent concert.

Two young women were the soloists of Friday afternoon, Miss Minnie Little, a Boston girl, and Miss Anna Miller Wood, a San Franciscan. It was another interesting concert, both Miss Little and Miss Wood making fine impressions. Miss Little, who has been a pupil of MacDowell, is a young musician of great musical ability and promise. Wherever she is heard in public she makes herself at once a favorite, and it may be predicted that Miss Little will be heard very frequently in concerts in the future, as she has been in the past. She has already achieved a reputation quite remarkable in so young a pianist.

Miss Anna Miller Wood's beautiful contralto voice was heard to fine advantage in Pygmalion's aria from *Galathea*. In response to an enthusiastic encore she sang *Loch Lomond*. Miss Wood has been singing so much at musicals this winter that she is fast gaining confidence, and her voice is richer and fuller than ever. She sings with much artistic feeling and made a fine impression upon her audience.

The closing concert was devoted to Arminius, which has been given in New Bedford twice before by the association, in 1892 and 1893. The soloists were Gertrude May Stein, Barron Berthald and Stephen Townsend, all of whom acquitted themselves in their usual artistic manner, receiv-

ing hearty applause after each number. During the evening a handsome basket of flowers was presented to Mr. Mollenhauer by the members of the chorus.

Mr. Allen W. Swan, as usual, arranged the program book, which was capitally done. Mr. Swan also played the accompaniments in a manner that earned him the cordial thanks of the artists.

**Clary's Noteworthy Engagements.**—Mary Louise Clary's dramatic contralto voice will be heard in a number of concerts which are near at hand and important enough to bear notice. She will sing in Samson and Delilah in Bridgeport April 29; *The Messiah* at Carnegie Hall, New York, May 3; Arminius in Washington, D. C., May 4 and 5; Arminius in Newark, N. J., May 7; concert at Brooklyn Academy of Music, May 14, and *The Messiah* in Paterson, N. J., May 18, besides several musicales at the Waldorf and elsewhere.

**Sherwood Engagements.**—Wm. H. Sherwood, the pianist, will probably play the G minor Saint-Saëns concerto at the M. T. N. A. meeting here on June 24. He is also engaged to play a recital at the commencement of the Toronto Conservatory of Music in June, besides conducting the annual examinations of the piano department. Mr. Sherwood will also teach and give recitals and play in concerts from July 12 to August 14 at the Chautauqua Assembly and also at the Michigan and New York State Teachers' meetings.

**Mary Louise Clary in Montreal.**—Never before, with a single exception, it is said, has a Montreal audience insisted upon a repetition of a solo number in an oratorio, but when Miss Clary sang *He Shall Feed His Flock*, in the reading of *The Messiah* in that city by the Handel and Haydn Society, on April 15 and 16, it was impossible to continue the performance until she had repeated it.

The Montreal *Daily Witness* speaking of the event said:

Montrealers know Miss Clary well. She had sung herself into the popular favor in previous concerts. Her voice, while deep and powerful, is at the same time wonderfully rich and sweet. She realizes, in a remarkable manner, artistic possibility, while she conveys the power of tenderness or poignancy of words and music with a comprehension as delicate as faithful.

Last night she sang with the utmost grace and expression, and from the first she was the favorite. In *O Those That Tellst Good Tidings* she won upon the regard for the dignity and beauty of the rendition, but in the air *He Shall Feed His Flock* like a Shepherd the sense of beauty and tenderness and sweetness was such as to completely carry the audience away. The house rose at her; a storm of applause broke forth, nor could subsidence be hoped for until she had given the beautiful number again.

Modest, graceful and pleasing in her aspect, Miss Clary, sure of herself and her art, produces alike by expression and vibrancy of a voice which is employed with consummate judgment, and thrilling effects.

**Sawyer Song Recital.**—The following is a notice of the successful song recital given in Association Hall, Newark, N. J., by Mrs. Antonia H. Sawyer, contralto, assisted by Mr. Hans Kronold, 'cellist, and Mr. Duncklee, accompanist:

Association Hall was comfortably filled on Wednesday evening at the song recital given by Mrs. Antonia H. Sawyer, under the management of Mr. Henry H. Duncklee, who also acted as accompanist. Mrs. Sawyer sang fourteen songs, which, with the exception of three French songs, were all by American composers and mostly unfamiliar to the general public. She began with a group of four: *Thy Name*, by Mary Knight Wood; *Four Leaf Clover*, by Coombs; *I Long for You*, by Hawley, and *One Spring Morning*, by Nevin. Mrs. Sawyer is no stranger in Newark, and in these four songs she showed that she has a good hold on the lovers of good singing.

Her second group consisted of three French songs—*Pensée d'Autonne*, by Massenet; *La Fiancée*, by Rene, and *Au Rossignol*, by Fischhoff. In these she was very charming. The first one was especially attractive. The third group comprised *This Would I Do*, by Chapman; *Little Blue Pigeon*, by Fairlamb; *If I Knew and Because She Kissed It*, both by Gaynor; and the final group was the three songs, *Fly*, *Little Song*, by Dresler; *Little Boy Blue* (not Field's words), by Joyce, and *Night Song*, by Harris.

Mrs. Sawyer possesses an excellent contralto voice, smooth, bright, ringing and highly cultivated. She sings with intelligence and a true musical temperament. Her enunciation is exceedingly clear and distinct, and this added much to the pleasure of her hearers.

Mr. Hans Kronold filled the spaces between Mrs. Sawyer's song groups with violoncello performances of Thome's *Andante Religioso*, Piere's *Serenade*, Popper's *Rhapsody Hongroise*, in which occurs a theme used by Liszt in one of his Hungarian Rhapsodies; Godard's *Berceuse* and Popper's *Tarantella*. His work was much applauded.

Mr. Duncklee deserves thanks for a delightful entertainment.—*The Sunday Call, Newark, N. J., April 11, 1907.*

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## Alice Verlet.

IT is hardly necessary to introduce to the American public Mlle. Alice Verlet, of the Paris Opéra Comique, who during the past musical season has made herself so favorably and successfully known in New York and all over the provinces as a high coloratura soprano of the very first rank. Mlle. Verlet's finished and artistic work has spoken for itself.

This little prima donna arrived in America from Paris last August, and made her debut unprofessionally in the social circle at Newport. Her delightful art made her at once a favorite with the fashionable side of New York life, a position which she has continued to hold. No singer of recent seasons has been in the same constant social demand aside from her public appearances as Mlle. Alice Verlet. Professionally Mlle. Verlet has been equally busy, hardly a date being left unfilled, and her engagements covering the provinces from the extreme North to South, and equally from East to West. At every point where she has appeared Mlle. Verlet has scored an unqualified success.

There is ample explanation for this in the double facts of Mlle. Verlet's highly cultivated voice and style and her extremely interesting and magnetic personality. Her voice is one of rarely high and brilliant timbre, covering an exceptional range. Not since Ilma di Murska have we had a soprano in this country capable to sing as can Mlle. Verlet the highest coloratura rôles in opera without any lowering of pitch. The high F's which occur in The Magic Flute come as readily from this little French prima donna's throat as the F's an octave lower. This was exemplified recently when Mlle. Verlet rehearsed the Queen's rôle in Mozart's extravagantly high ranged opera with Walter Damrosch.

Mlle. Verlet did not sing in this performance of The Magic Flute because she had studied the rôle only in Italian. German was required, but no substitute singing in German could be found who did not require the rôle transposed a full third lower. The language was obtained to suit the German cast at the expense of the brilliant top notes of the Queen.

Personally Mlle. Verlet is a chic, dainty bit of femininity. She is Parisian to her finger tips and carries all the attraction of the French capital in every mode and gesture. She owns a ravishing smile which discloses two rows of brilliantly white and even teeth, and this smile is generally the result of some exceedingly live and intelligent remark of the prima donna's own. For Mlle. Verlet does not only sing well; she is an exceptionally intelligent young woman on many subjects outside her art and talks in a well informed and vivacious manner, an especially fluent, magnetic way on numerous topics of life and art. Not only this, but she has learned to do so in English so surprisingly good that it sounds almost like the prima donna's native tongue.

Mlle. Verlet obtained her debut at the Paris Opéra Comique upon one audition from Carvalho. This first appearance was made on January 14, 1896, in the title rôle of Victor Massé's Les Noces de Jeannette. The title rôle had been created by Mme. Miolan Carvalho, and is one which requires a prima donna of first rank to fill. Mlle. Verlet achieved distinction in the rôle and proved herself an honorable successor to the Carvalho of fame.

Aside from her success in Paris Mlle. Verlet has sung in London, Birmingham, Brussels and in other Belgian towns, always with distinguished success. Her success in this country has been a remarkable accomplishment for a young singer. She expects to return to Europe early in June, to fulfill many engagements, but also expects to return to this country next October, under her manager of this season, Victor Thrane. By that time Mlle. Verlet intends to sing in English and German as well as she now does in French and Italian. Her enunciation in any language is absolutely distinct and satisfying. Every syllable is clear, and Mlle. Verlet's diction might well prove a model to many singers.

Mlle. Verlet's offers for opera have been several since she came to the country, but concert engagements generally conflicted. She was asked by Damrosch to sing *Marguerite* in *Faust* and the *Queen* in the *Huguenots* in Philadelphia, but was prevented by concert engagements. These concert engagements have been so pressing that Mlle. Verlet's latest endeavor was to get from San Antonio to Boston, in which city she appeared directly on arrival without any rest.

One of Mlle. Verlet's most successful concert experiences in this country has been in conjunction with Leo Stern, the eminent cellist, with whom she shared liberally the artistic honors which were accorded him.

The American public will have just cause to regret even the temporary departure of Mlle. Verlet in June, but her return in October will reconcile matters and be a most welcome advent. We append some press notices of this gifted little artist, whose beauty is of the riant type and seldom found associated with the same amount of talent.

Eminently a program to suit all tastes was the one performed at Carnegie Hall yesterday evening by the New York Symphony Orchestra, assisted by Miss Alice Verlet, soprano. Mlle. Verlet achieved a very flattering success, due to her winning personality and fine voice,

which fully sustained the reputation acquired in Paris.—*New York Herald*, November 2, 1896.

The chief interest of curiosity of the occasion was aroused by the first appearance on this side of Mlle. Alice Verlet, of the Paris Opéra Comique. She chose for her debut *Ah! Fors e Lui*, from *Traviata*, and sang it extremely well, in a fresh voice, abundantly powerful for the requirements of the music, and with skill and taste. The closing runs were very cleanly and artistically delivered. The encore, which she declined, was very cordially offered. Her range was illustrated by her second selection, Brahms' dainty *Serenade* and Grieg's sombre and impressive *Solveig's Lied*. She gave each its own character and color, and upon the whole proved herself a very welcome acquisition to our concert stage.—*New York Times*, November 2, 1896.

For the third time Mr. Walter Damrosch had a crowded house. The principal solo attraction was Mlle. Alice Verlet, from the Opéra Comique, Paris, who sang an air from *Traviata* and *Solveig's Lied*, by Grieg, as her set numbers. She sang charmingly. Her voice is not large, but it is fresh and youthful and extremely nice in quality.—*New York Daily Tribune*, November 2, 1896.

Last night's New York Symphony Orchestra concert was the occasion of the debut here of Mlle. Alice Verlet, soprano, of the Opéra Comique, Paris. Her voice is not large, but its timbre is clear, incisive and agreeable. It is exceptionally uniform in quality through its whole range, and Mlle. Verlet sings with an intelligence and verve that are as delightful as is the purity of her French enunciation. Her execution is not wanting in either delicacy or breadth. She sang *Ah! Fors e Lui*, from *La Traviata*, which formed a telling contrast to her rendition of a charming Brahms' *Serenade* and *Solveig's Lied* from Grieg's second *Peer Gynt* suite.—*New York Mail and Express*, November 2, 1896.

Mr. Walter Damrosch gave his third concert last night in Carnegie Hall. Alice Verlet, a comely Frenchwoman from the Opéra Comique, Paris, sang the *Ah! Fors e Lui*, from *Traviata*. She has had careful training, sings with dexterity and is pleasing in her style. Her voice is clear even to brilliancy, has a smooth scale and considerable chic.—*New York Morning Advertiser*, November 2, 1896.

Mlle. Alice Verlet, a French songstress, proved the decided surprise of the night. In several well sung songs, embracing the polonaise from *Mignon*, and a *Serenade* by Gounod, she won a triumph. Along with her beautiful voice, full of sentiment and culture, went manner and personal charms that only added to her success. The announcement made it her second appearance in America, but she gave abundant reason why it would be desirable to make her a permanent acquisition.—*Philadelphia Times*, November 14, 1896.

The soloist of the evening was Mlle. Alice Verlet, a stranger to this city. She has a soprano of much sweetness and of considerable range. It is pure and flexible, brilliant in bravura passages, and with much expression when tenderness and delicacy are needed.—*Philadelphia Inquirer*, November 14, 1896.

After the conclusion of the symphony Miss Alice Verlet, of the Opéra Comique, Paris, made her first appearance before a Buffalo audience. There is not a particle of doubt about her success. She took the audience by storm. This young woman seems to have everything in her favor. She has a fine form, a dark, pretty face, consummate ease and grace, and what is more important than any of these things, a true soprano voice of surpassing loveliness. Rarely is it given to people in this country to hear singing so good as Miss Verlet's. Music Hall is a large place to fill, but owing to the pure quality of Miss Verlet's voice and her correct method of tone emission, she flooded its most remote corners with delicious melody. Her first selection was an aria from Bizet's *Carmen*. It was an example of the more sustained style of singing, and was received with stormy applause. The singer was recalled four or five times, and she finally humored her audience by repeating a part of the aria. The second time she appeared her selection was of quite a different character, being a florid aria from Donizetti's *Don Pasquale*. This gave her a chance to show what she could do in bravura singing. Her runs and trills were not only admirable as technical displays, but were delightful of themselves. Again there was hearty and long continued applause, and again the singer responded with an encore.—*The Buffalo Express*, November 22, 1896.

## EUROPEAN COMMENTS.

Mlle. Verlet, a young artist on whom we place the greatest hopes, made her debut in the *Noces de Jeannette* with great success.—*Le Jour*, Paris, January 27, 1896.

Mlle. Alice Verlet, who comes from Belgium laden with success and with a well furnished repertory, made her debut last evening at the Opéra Comique in the *Noces de Jeannette*. The young artist is very graceful and pretty, and possesses a charming voice well timbred. She also evinces fine dramatic talent. Mlle. Verlet is a great acquisition to the Opéra Comique, where she will not be long, we are convinced, before she will sing the most important rôles of the repertory.—*L'Evelement*, Paris, January, 1896.

Mlle. Verlet made her debut at the Opéra Comique yesterday evening. Mlle. Verlet is the brilliant pupil of Madame Moriani. In the *Noces de Jeannette*, Mlle. Verlet classed herself at once among the best pensioners of M. Carvalho. She is an accomplished and spirituelle actress.—*El Echo de Paris*, January 17, 1896.

**Miss Marie Parcello.**—Miss Marie Parcello, contralto, assists at a recital to be given by Miss Myra Dilley before the Synthetic Guild on Wednesday evening, April 28, and also at a matinée musicale to be given at the Waldorf Friday afternoon, April 30 by Miss Estelle Norton, pianist, and others.



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## Sieveking in Detroit.

SIEVEKING, the great Dutch pianist, played the last two recitals of this season at Detroit and Grand Rapids last week. He earned the following from the local press:

On the eve of his return to Europe, after a successful season of seventy concerts in America, the great Dutch pianist Sieveking charmed 400 music lovers at the St. Cecilia Hall last evening. His audience was taken by storm, as his work throughout was that of a master. His work during the last few months has been very arduous, as few men have appeared seventy times in as short a period as he. He will leave New York next Thursday for Amsterdam, Holland, whence he will repair to the suburbs of Paris to study until fall.

He will return to America in the fall for another season, which will be his last for seven years. Sieveking was in excellent form and high spirits last night and was charmed with his reception. His most appreciated numbers were *Angelus*, composed by himself, and *Etude de Concert*, G flat, op. 34, by Moszkowski. The former showed a marvelous sympathetic vein combined with a breadth and volume in fortissimo effects. The contrasts were used with force and brought the audience almost to its feet in applause. The latter was a fitting finale to his concert as well as his American tour, which ended last night. All the force and character of his musical genius flashed in the zenith of its glory. The opening monologue, a sonata from Beethoven, showed a deep sympathetic appreciation.—*Grand Rapids Herald*, April 23, 1897.

Martinus Sieveking, the renowned Dutch pianist, appeared in a recital at the Church of Our Father last night and aroused the greatest enthusiasm.

Of Sieveking's performance there is almost everything good to say. His work during the evening fairly earned him the title of "Poet Pianist." There was no show of virtuosity, no mannerisms. On the contrary, he was at all times a respectful and sympathetic interpreter. Those who have read so much about the wonderful physical development of this artist may have feared that in his playing there would be a display of strength at the expense of delicacy, but their fears were groundless.

If there was one element of his performance that was more characteristic than another last night it was delicacy. His use of the pedals was also responsible for many of the exquisite effects that he produced. At times, in dramatic climaxes, his great reserve power was manifest, and the piano would fairly thunder in response to the pressure of his giant fingers, but he never mistook noise for tone, and never once attempted to force beyond the resources of the instrument. Of Sieveking's technique one does not remember much, save that it seemed at all times adequate to the requirements of so great an artist as he is. He is a musician, not a technician.

The three original compositions that Mr. Sieveking played last night showed him as a composer of unique powers. Whatever he does is sure to be full of charming melody, and its treatment is as sure to be original. He seems to be graceful and fanciful in his writings rather than profound, although his *Angelus* is certainly serious. The Introduction and Waltz and Waldklänge are both wonderfully happy conceits.—*Detroit Tribune*, April 21, 1897.

Those who formed the audience at the Church of Our Father last evening and heard Sieveking play seemed to be but of one opinion in regard to the performance of the great artist—that it was a most acceptable treat and one of the musical events of the year in Detroit. The noted pianist has appeared in this city once before, at the Auditorium, about a year ago. His audience last evening was not so large as on the former occasion, but no less appreciative.

The concert was a little late in starting, owing to Mr. Sieveking's misunderstanding of Detroit's confusing time system, but the delay was entirely forgotten when the artist touched the keys of the instrument and there floated forth the notes of the beautiful *Moonlight Sonata*, by Beethoven. The three movements afforded an excellent opportunity for the poetic temperament of the player, and the interpretation seemed at once to put him in possession of the sympathetic feelings of his hearers. Then followed the fantasia in F minor, op. 49; two dainty etudes, No. 8 and 5, from op. 10, and the prelude in F major, all by Chopin.

Perhaps the most striking number of the evening was Chopin's Polonaise in A flat, op. 54. The heavy, stirring passages of the piece were magnificently rendered and earned the liberal applause which induced the performer to respond with his own Introduction and *Valse Lente* as an encore. In this Sieveking displayed his power in high staccato, the number forming a pleasing contrast with the preceding one. Handel's *Harmonious Blacksmith*, two Songs Without Words, No. 7, op. 30, and No. 3, op. 10, by Mendelssohn; the *Angelus* and *Waldklänge*, by Sieveking; menuet from *L'Arlesienne*, by Bizet, and Moszkowski's *Etude de Concert* in G flat, op. 34, formed the remainder of the program. The audience did not permit the performance to close with the etude, however, and he finally complied with their demands, giving an exquisite rendition of *On the Wings of Song*, Mendelssohn-Liszt.—*Detroit Free Press*, April 21, 1897.

**Notice.**—A letter addressed to Miss Cartzadner, 15 West 125th street, failing to find her, was opened by the Post Office Department at Washington and remailed to Madame d'Arona. In the letter the writer eulogized and strongly urged Miss Cartzadner to study with Madame d'Arona, and for that purpose gave Madame d'Arona's name and address, which the post office officials took advantage of, and sent the letter to Madame d'Arona.

Miss Cartzadner or the writer, E. A. Herbert, can obtain the letter by applying to THE MUSICAL COURIER office.

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## Baton Club Concert.

THE spring concert of the Baton Club, under Mr. Wm. C. Carl's direction, was given last Thursday evening in the First Presbyterian Church, before an audience which filled the edifice to the doors. The club numbers sixty voices, and was augmented by the new choir of the church, numbering fourteen, forming an admirable ensemble.

The work of the club reflects unstinted praise on Mr. Carl, who has labored for its interests, and certainly the results obtained at this the last concert of the season were extremely gratifying. The attacks were firm; shading, rhythm and phrasing most musicianly, and the work of the club was such as to call forth the enthusiastic applause of the large audience. The program included selections from Guilman's oratorio, Belshazzar, a novelty here, several part songs, and a selection from Haydn's Creation.

The soloists were Miss Dora Valesca Becker, violinist, who played a mazurka de concert by Zarzycki and romanze by Svendsen. Seldom has this young artist appeared to better advantage. Her playing was very brilliant. Mr. William H. Lee, baritone, scored a success with the Evening Star from Tannhäuser, and roused the audience to much enthusiasm; this might also be said of the baritone aria from Belshazzar, which was given with the chorus. Mrs. Laura Crawford at the organ played with intelligence and a nice balance of tone and well sustained the chorus.

The club will resume rehearsals for the season of 1897-1898 early in October, when new members will be received. They have now behind them a record of four seasons, many novelties produced, and a crescendo of growth both in the active membership and audiences.

## Apollo Club Concert.

THE last concert of the present season was given on Tuesday evening, April 20, and was a thoroughly artistic and delightful affair, and the selections were pleasing and excellently given by the large body of men forming this club. Although the Apollo is one of many of the male choruses of the city, it has an unrivaled list of solo members, and an added interest and variety are given the programs by the various solo artists, all Apollo members, who are heard at these concerts. Mr. George Fleming, a new baritone for these concerts, although he has sung much in a semi-public way, and is solo bass of a leading Madison avenue Episcopal church, won especial praise for his singing of the Pagliacci prologue; his whole appearance, bearing and temperament remind the observing listener of that prime favorite, George W. Fergusson—greater praise could not be his! He was obliged to sing an encore, and was then called out half a dozen times by the enthusiastic audience.

Dr. Carl Dufft, always a favorite, sang by special request the old song "Annie Laurie, with a humming accompaniment by the club, which arrangement (by Mr. Chapman) was particularly pleasing and effective.

Mr. Charles Kaiser, the solo tenor of the Cathedral, sang an aria from Le Cid, and the mellow voice of Mr. Townsend Fellows was heard in the incidental solo parts of Lord Ullin's Daughter. Because of Mr. Fellows' really beautiful singing this was one of the great successes of the concert.

Miss Marie Donavin, soprano soloist, captivated all by her charming manner and coloratura singing. She has a light, high voice of the typical Marchesi French school, sings easily and well and is a pleasant attraction for any concert stage. Face, figure and manner seem singularly harmonious. She was much enjoyed and recalled.

Mr. Maurice Kaufmann, the violinist, played with feeling and well developed technic; his tone is sweet and true as to pitch, and the left hand well developed. The selections seemed a bit long for the time and place, however, and when this is the case it is hard to claim and retain the hearers' attention.

Of the club's singing too much cannot be said. Perhaps the most effective work of the evening was done in Goldbeck's Break, Break, which is full of interesting harmonies, a fine climax, and particularly showed what the first tenors could do. There was opportunity for fine shading, finish and general artistic ensemble; all were well brought out by the voices, which seemed literally in the conductor's hands. He received praise on all sides for the fine effect he gets from these singers, and may well be proud of the Apollo and the excellent work done this season.

The club's annual dinner occurred at the Arena on Monday evening last, for which a fine musical program had been

arranged, with appropriate speeches and toasts, and a royal good time was had. The program for the concert was as follows:

The Northman's Song.....	Kücken
Faust Fantaisie.....	Wieniawski
Aria, Le Cid.....	Mr. Maurice Kaufmann.
Break, Break, Break!.....	Massenet
What I Have.....	Mr. Charles A. Kaiser.
Ballateda, Pagliacci.....	Goldbeck
.....	Zawder
.....	Leoncavallo
.....	Miss Marie Donavin.
Annie Laurie (arranged by W. R. Chapman).....	Old Melody
.....	Dr. Carl E. Dufft.
Lord Ullin's Daughter.....	Gaul
.....	Incidental solo by Mr. Fellows.
Absence.....	Abt
Fantasia Apassionata.....	Vieuxtemps
.....	Mr. Maurice Kaufmann.
Prologue, Pagliacci.....	Leoncavallo
.....	Mr. George Fleming.
Off for Philadelphia (arranged by Smith).....	Irish Melody
Polly Willis.....	De Arne
The Swallows.....	Cowen
.....	Miss Marie Donavin.
Nightly Greeting.....	Kroegel

## John Hermann Loud, Concert Organist.

AMONG the ranks of successful young organists who have had the privilege of a two years' study in the great musical centres of Europe must be mentioned John Hermann Loud, organist and choirmaster at the First Congregational Church of Springfield, Mass.

Mr. Loud began the study of the piano and of the lives of the great composers when only seven years old, under the guidance of his aunt, Miss A. F. Loud, a composer of sacred songs, carols, &c. He continued with her for six or seven years. His parents then sent him to Boston, to the Berkeley School, and in conjunction with his school work he studied the piano with Miss Cora Burns, one of Mrs. Sherwood's favorite pupils, for two years. The New England Conservatory of Music was the next place where he continued the study of music, his teachers being Henry M. Dunham in organ playing and Stephen A. Emery in harmony.

After leaving the conservatory he was appointed organist of the Union Congregational Church of Weymouth and Braintree, continuing his schooling at the same time in the Thayer Academy of Braintree, for which institution he wrote a march, which has been published, and there he prepared for Harvard College. The pastor of the church was the Rev. Oliver Huckel (at present pastor of the First Church of Amherst), who became very much attached to his organist, and finally the minister and organist went to Europe together.

Berlin was the first city where study was begun, Mr. Loud's teachers being Prof. Heinrich Urban in composition, and Franz Grunicke in organ playing. Six months were spent in Berlin, and before leaving Mr. Loud gave a concert at the Jewish synagogue, 16 Johannes strasse, playing a difficult program, consisting of the great prelude and fugue in A minor, prelude in C minor, toccata and fugue in D minor, and a chorale, by Bach, besides two sonata movements by Merkel.

Otto Floersheim, of THE MUSICAL COURIER, who was present, wrote that Mr. Loud was a "wonderful pedal player" and "skilled in the art of registration"; also "he bids fair to become in the near future one of the best of the many fine organists."

From Berlin Mr. Loud went to Paris, where he studied with Alexandre Guilmant for a year in organ, and harmony and composition. This he considers the greatest privilege of his life. In his own words, "I could and would do anything and everything for such a man." It was under the direction of M. Guilmant that Mr. Loud prepared to take the English College of Music examinations at London, in April, 1895. From Paris Mr. Loud went to Oxford, where he studied with Dr. J. Varley Roberts, organist and choir-master at Magdalen College, in harmony, counterpoint and choir training. It was just a month after leaving Paris that he took the examinations at London, and won the degree A. R. C. M. (Associate of the Royal College of Music).

Since his return to the United States he has given about thirty recitals in various cities, including Boston, Providence, Rome, N. Y.; Columbia, Pa.; Cambridge, Mass., &c. Of his Boston program soon after his return Philip Hale writes: "His technic seemed adequate to the appointed task, and Mr. Loud realizes the fact, denied by the ignorant, that strongly marked rhythm is not only possible but absolutely indispensable to artistic rendition. He does not chop a tender phrase," &c. Mr. Loud played at various

churches in Boston during the six months after his return from Europe, Trinity Church among them.

He has been at First Church, Springfield, Mass., a little over a year, and has just concluded a series of classical organ recitals, which have been very well attended, the audience increasing with each one. In all there were thirteen recitals, and the works given included the following:

Prelude and fugue in A minor.....	
Prelude and fugue in D major.....	
Prelude and fugue in B minor.....	
Prelude and fugue in F minor.....	
Prelude and fugue in E minor.....	
Pantasia and fugue in G minor.....	
Passacaglia and fugue in C minor.....	
Toccata in F.....	Bach
Toccata in D minor.....	
Toccata and fugue in D minor.....	
Prelude in C minor.....	
Prelude in G major.....	
Prelude in A major.....	
Violin fugue in D minor.....	
Third movement of organ sonata, No. 1, in E flat.....	
Choral, Wenn wir in Höchsten Nöthen Sein.....	
Sonata, No. 2, in G minor.....	Merkel
Three preludes, op. 37.....	
Six sonatas, op. 66.....	Mendelssohn
Great fugue in D.....	
Concert piece in G.....	
Prayer and Cradle Song.....	
Sonatas--	
No. 1, D minor.....	Guilmant
No. 2, D major.....	
No. 3, C minor.....	
No. 4, D minor.....	
No. 5, C minor.....	
Sonata Pastorale in G.....	Rheinberger
Two Sketches.....	
Concerto in F, No. 4.....	
Concerto in B flat, No. 7.....	Händel
March, Scipio.....	

Mr. Loud plays with marked individuality and strength, born of confidence, and is now ready to give organ recitals and openings anywhere. Like many artists, Mr. Loud comes of musical parents, his father being a composer of no mean merit.

**Miss Romaine Curry.**—A very successful piano recital was given by Miss Romaine Curry (pupil of Herman J. Belling), assisted by S. R. Gaines, tenor, in Currier Hall, Toledo, Ohio, on April 19.

**Jos. S. Baernstein.**—Mr. Jos. S. Baernstein has just accepted a position in the quartet choir of the Thirteenth Street Presbyterian Church, 139 West Thirty-ninth street.

**A Garrigue Pupil.**—Marie Graham Cochrane gave a delightful matinée musicale at the Waldorf April 20. Miss Cochrane is a pupil of Alice Garrigue, and demonstrated by her singing the excellence of her teacher's method and her versatility, for she sang songs by Schubert, Louis Gregh, old English and Scotch melodies, and, with the violin obligata of David Mannes, Meyer-Helmund's Magic Song. Gretchen Am Spinnrade, went especially well, and was sung with musical feeling and taste. Howard Brockway, with Mr. Mannes, played the second Grieg sonata for violin and piano. Eleanor Garrigue Ferguson contributed most artistic accompaniments.

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THE MUSICAL COURIER, 8 RUE CLÉMENT-MAROT,  
CHAMPS-ÉLYSÉES, PARIS, April 6, 1897.

#### CHARACTERISTICS AGAINST SUCCESS.

"HE is such an independent fellow, you know, he is bound to arrive without any help. He never reads a paper, never; he could not be hired to put his name in one. He is such a proud and sensitive nature, he would be mortally offended if one were even to suggest to him that he become a subscriber. Oh, no, he would not stoop to such a thing! He is an artist, you know."

There are people in whom this idea is sincere. They exist here in France, in Paris; men who have become art monks, through the real art instinct, which is disposed to be solitary and retiring; men who love perfection for perfection's sake alone, but who are unself-seeking, unselfish, unambitious, ignorant of the life-strife outside and with no desire whatever to be enlightened. You find them over here shut up in little closets of rooms, stuffy and ill ventilated, creating, inventing, perfecting, contented, even happy. Some are building holes into the ground, to be sure, some monuments into the air, but all are following the pure art instinct and mean what they say and do.

But there is also the man who while he says this lies awake nights to plan his pathway toward big money, big fortune, big place and big reputation. He does read his paper, but he borrows it of his neighbor, who pays good, honest hard cash for its value. He reads it second-hand and gets all the value he can out of it. He gets all the free advertising he can, too, through friends; he suggests, begs, mentions, writes, tells, and again suggests. He does it all gracefully, quietly, very quietly; here a little, there a little, which grows somehow into eloquent mention and descriptions of his power and greatness—for nothing! The result is just as good as though he made some return for the expense of the benefit, and he saves his money and his amour propre. He reads all the borrowed information he can get, and gets all the free notices he can have, and while bowing to his audience counts the money in the house, and makes his deductions for paper chairs before

placing his foot on a pedal or bow on a string. But he is a proud, sensitive nature, an independent fellow, an artist who would be mortally offended if asked to subscribe to a paper, and insulted beyond expression to have it suggested that he owed recognition of any kind to anybody, above all to an editor. You can name this trait as you like, but it reads a little bit like hypocrisy; its owner is legion, it belongs in every nation. It does not brand the charlatan. On the contrary it may exist with great merit or without any. It is a trait innate, born; one cannot help it.

Then there is a habit peculiar to French workers to appear to disdain all activity leading toward extension of acquaintance. "We French despise saying anything about ourselves or what we do, putting ourselves in evidence, making ourselves known. We are grand modest; we stay in our shell always. It is our race temperament; we cannot do otherwise."

But it is to be remarked that the very people who talk this way, the very minute they *know certainly* of anything that will benefit them, take off their coats and chase for it just as hard as anybody. They come to sup on misery in their work through sheer inertia, from the lack of knowing what to do, and lack of practical grip on circumstance. There is no art principle whatever at stake. The retiring-ness is not taste through intention, but routine through lack of intention. They spin round and round in one spot like a Hollandaï top, till they wear a hole in the ground and drop through it out of sight. They reach this unconscious inertia through lack of reading, of rubbing up against all other activity similar to their own, from too silent and individual effort. Naturally afraid of each other, they lock themselves up to teach anything or do anything, and there is no friction to produce either heat or light. No one can be properly active without coming in touch with other activities. No one can be properly in touch without reading much. The instant one sees and knows what others are doing unconsciously one becomes stirred, stimulated, pushed toward new strong, vital efforts. Lack of this vitalizing principle, and not national taste, is the cause of so much dead effort among French workers of superior intrinsic merit.

There is a class of American workers who suffer much through an absurd affectation of timidity, which is the wordy fashion among them. This among a lot of women who have voluntarily renounced home and private life and launched into professional enterprise publicly by coming to Europe to learn a career is nonsense. But they persist in keeping up the mincing of fifteen, with "I don't really know" and "I'm so timid" as articles of their creed.

"What class of work do you propose to pursue now you are here?" "Oh, I don't really know." "Why don't you ask your teacher about this or that which you don't understand?" "Oh, but I'm so timid you know." "What are you going to do to get an engagement when you are ready in a couple of months?" "Oh, really I don't know, I'm so backward about such things; I'm so timid!" "And what are you going to do now that you are all ready so as not to waste precious time?" "Oh, really I don't know, you see I'm so timid." And so it goes through the whole gamut of activity, and so much time and youth and good looks and spirit are wasted—and for nothing.

Now, if this timidity really existed these people would be at home with parents and friends and families and husbands, for six out of ten of them have no occasion whatever to adopt the life, except out of desire for novelty and to do as others are doing, to have "a good time," and above all things to shirk housekeeping. But it does not exist at all; it is put on with the express purpose of having some other

person do the rough work. It is common laziness and shirk. They do not really want to bear the burden and heat of the effort; they want only the agreeable part, the singing and being praised, the dressing and being taken about. They proclaim their inefficiency boldly, intending that it shall take root in the sympathy of someone who will "take hold and go ahead."

Why should they not know, or at least think and plan and try to find out, and go and come and do disagreeable things, and venture and fail, and try again and keep moving and "hustle"? It is all in the contract. It is all part of public life. Why should she who undertakes it not stand squarely on her own two feet, assume her own responsibilities and do her own "hard work"? Why should she not do this? If she wants to nurse her timidity why not stay at home, for all these things have to be done. If she does not do them somebody else must. She either throws herself on the tender mercies of every stray Madame and Mademoiselle Tom, Dick or Harry, who, you may be sure, charge interest for all services they may bestow, or of some faithful, sympathetic chum who has already on her hands all that she can do. When one of these young ladies sails off with her vaunted barque of "pluck," "courage," "determination," &c., it would be well for sympathizing friends to look around a little and see on what this is based. Many of them would be found floating about under false colors. There is a great deal of injustice in these things.

A point so nearly allied to this that it belongs to it is the financial feature of the case.

"I just cannot look ahead. It is not in my nature. I just jump, and somehow or other I notice I most always land on my feet."

This sort of thing is much worse than "The Lord will provide." There is a power in strong faith, in insolent selfishness; there is nothing but disaster for the people with whom it manages to deal. A woman comes over here to Paris with sufficient money to last her a year, and "somehow or another" she is going to stay three! Then instead of managing her resources, she buys as she goes along of all those many semi-useful and wholly tempting things which so line the way of people whose means are limited. Her money slips away, she does not know how, and there she is. She's always that way, and she smiles impudently as she says it.

Were the result to stop at this point this would be bad enough, but of course payment of lessons has to stop while lessons of course go on, for she is "so determined to succeed," and "so brave" and "plucky" that she will keep right on with her "career," money or no money! The teacher, like the seller of groceries or coal, or any other merchandise, sooner than lose a customer, puts her on his books. She takes this as a tribute to her superb future, and on she goes, smiling. By-and-by "she takes a notion" to go home, and the teacher is out so much! When the teacher is not paid what is coming to him his grocer has to go without, the grocer's coal man has to suffer, and the coal man's driver and the driver's tobacco shop. The thing is that the first duck should not be allowed to stumble into the pond with impunity. She should be severely made an example of, for by her "charming temperament," which "cannot bear to look ahead," she entails an immense amount of trouble on very many good, nice, honest, hard-working folk. No sweet glances nor smiles, nor even tears, can save them from it. Just because a woman is a singer is no reason why she should consider herself irresponsible. There is altogether too much of this deadbeat business mixed up with the idea of "an artist," and the relations between benefit and its just expense are altogether too little known among

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the culte. If an artist has to be irresponsible in order to be a genius or a prima donna, then he or she should be fitted out with a guardian to tend to the necessities of life, for these latter go on with punctilious regularity, just the same as though all the world were just common, honest people.

(To be continued.)

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PARIS.

The growing disposition among the Parisians to fête foreign artists is coming to be undeniable. This is evidently to be a memorable year in this regard. M. Mottl, Mme. Mottl, Ysaye, Wieniawski, Paderewski, Tamagno, Bolka, Sarasate, Melba, Kutschera, Van Zandt have all had unparalleled ovations. Nordica will no doubt have her share, and over all a certain gentleman by the name of Wagner has become the drawing card and the electricity of the big Sunday concerts and the most conservative circles. This unaccountable leaning after strange gods is looked upon with surprise by some, pleasure by others, and disgust by a great many.

"It is insupportable!" cried a nice, clean, brown Frenchman at the Colonne concert on Sunday during an entr'acte of applause for Ysaye—"insupportable to make such a row over this fellow just because he is Belge. Why, he has done absolutely nothing that any one of our leading violinists, X, Y or Z, could not do. To begin with, in this selection at least he has excelled mainly in acrobatics. Tenez! This tarantelle which has made all this row is nothing but gymnastics. It has no connection whatever with what is music. It is just exactly like the cries of a dozen strangled cats or of dogs whose paws have been crushed. There's no music in that. Of course he can play the violin; why shouldn't he, a violin virtuoso? But there is nothing either new, wonderful, marvelous or even unusual in his work. Let X, the first violinist there, get up and play the same program, and the people will give him only the polite, mechanical applause to which we are accustomed. It is simply kif-kif—it is insupportable!"

Said a prominent French lady in the foyer after a similar fête to a foreign singer: "What on earth are our people coming to? There's that woman with a voice less than ordinary and execution wholly opposed to our taste; she is comparatively old, homely, badly dressed, and in shocking taste, with a pronunciation sufficient to drive us mad. I say had it been a Frenchwoman she would have been hissed to the echo! It's all fad. Once it was Italian, and that was really beautiful. Now it's German, all German; we must know the new music if you please, and we tear after it as if mad, and applaud the most mediocre execution of it. It is absurd—wholly absurd!" The lady made no show whatever of lowering her voice as she uttered her sentiments, and many people walking in the foyer fully agreed with her.

The concert in which M. Ysaye played on Sunday was exceptionally colorless and banal for the Châtelet. It would have been hopelessly mediocre and monotonous but for the repetition of the superb Leonore overture and Berlioz fragments from Romeo and Juliette. Even this latter would have been more enjoyable had it not been preceded by two or three feeble attempts at the same type of expression.

Nothing jades superiority like feeble imitation in proximity.

Of course the things were well written, and there were praiseworthy qualities scattered all through, but in com-

parison with what music can really do they were hopelessly sleepy as to effect. They were like so many of those admirable but ineffective things to which we are called to listen, which through lack of *convicting continuity* leave the attention free to do as it will about being faithful. One can plan next week's pleasure, remember last's, flirt, think letters home, or recall an entire novel, and roaming back again find the same thing still going on the same way—some drum, some horn, some strings doing things, some people singing something once in a while, and some silences meant to be impressive.

There are musics you know which do not leave you like this; they leave you like love, the real lion love—daft in your seat.

There was an attempt at expression of Youth which, with ghosts and voices and choruses and seasons and solos, did not do as much with the people in three-quarters of an hour of unceasing effort as one phrase of the Leonore, which did not seem to do anything. The Saint-Saëns concerto in B minor, it must be said, did little to lift the depression, and this was followed by an andante, suave, representing *Marguerite* fragment of an attempt by Liszt to outdo the *Damnation*, in which *Faust* is personified in allegro, *Marguerite* in this andante suave and *Mephistopheles* in a scherzo molto vivace ironico. Sufficient to say that Berlioz is far from being outdone, and this andante is the part least liable to perform the task. By a misfortune of choosing the Poème, for violin and piano, by Chausson, following these things was so little different from them that the whole thing remained a mosaic of gray-pink dawn tints, without the slightest promise of the glorious sunrise. The Gounod Romeo souvenir was hailed with relief by people who had already commenced the toilette operations which, to accentuate the good taste of listeners, accompany all finales.

Ysaye was in good form, and played most admirably his very best every moment. He had several recalls after each number, and the tarantelle of strangled cats was one reply. He is fleshier than ever and younger looking. On the French street, in his big fur-tipped overcoat and astrachan turban, his boy's eyes seeking fun and his under-chin like a bag of shot, he looked like a great, big fat happy schoolboy coming home from a skating pond. He plays next Sunday, with M. Pugno at the piano, when things are sure to be interesting.

Vocal decadence was never more apparent than in the Siegfried fragment on the Sunday before. Against the sublime music, superbly played, the voices seemed like papier maché decorations among stone and bronze, or flowers in a room the morning after the ball. Kutschera saved the situation without special voice, but because she is a robust, young, strong, passionate German, who knows what she is talking about. And, too, because she has that which all ordinary singers lack—the power to "mime" or mimic, express, picture by her body what is being considered in the subject. She sings from her imagination, the others from their scores. While she sat there on her chair, waiting for the incompetent *Wotan* to finish his strophes, she was the sleeping *Brünnhilde*, surrounded by flame, a goddess who was dreaming toward womanhood. Every accent of the music told on the scene. There was a lesson there for half these studios and their contents whose eyes are centred on staves and words alone.

The Ninth Symphony and Manfred overture at the

Lamoureux concert same day, and M. Th. Dubois' *Paradise Lost* and Schumann's *Faust*, with Madame Bolka at the Conservatoire. This is the fourth Sunday that this charming singer has been heard at the Conservatoire, a record rare if not unique in that institution. M. Taffanel and M. Dubois are wholly delighted with her; the gracious director-composer held a reception for her in the Conservatoire apartments at the close of last Sunday's concert, when she had a veritable ovation. She sings at a Hollmann-Pugno concert next week.

Two superb organ concerts of the school of M. Eugene Gigout marked the month of March, one given for the young men and the other for the young ladies of the school. There were some dozen young people in each class, many of them belonging to the ranks of society, not preparing for professional life. The wonderful thing is that these people are willing to enter into the depths and difficulties of the strict classic standard, from which the standard of the school never wavers, and it is an absolute fact that the true religion of music is spread about in the most aristocratic and mondain circles of Paris through the permeating influence of these excellent teachers, M. Gigout and his associate M. Leon Boëllmann. The organ, moreover, is made an instrument of music and not a purely church instrument.

The concerts this year were unusually interesting, noble of line, and listened to by the very best of Paris packed closely together. Bach, the Gregorian traditions, improvisation, harmony, counterpoint, formed the base on which two most excellent programs were performed. In selections of Saint-Saëns and Glück an ensemble class of Mlle. Lépine sang the choruses. Compositions of Mme. Gigout and Boëllmann were performed; and Mlle. Créhange, a soprano of merit, sang a Glück fragment and songs by M. Boëllmann. Among the interesting lady pupils were Mlle. Mathilde Théophile Gautier, granddaughter of the celebrated French writer, and Mlle. Victoria Cartier, descendant of the Canadian discoverer. This young lady, who is here in the interest of *l'Art Musical*, of Montreal, is one of M. Gigout's most promising pupils. She has talent and spirit and character. She played a prelude and fugue of M. Gigout, his last composition for the organ, and again the piano part, in duo with the master, of Le Rouet d'Omphale, arranged for piano and organ. In the choral and variations of the sixth Mendelssohn sonata her skill with the pedals was noticeable. M. Herbet, Conseiller d'Etat, was present, the Conseiller-General and M. H. du Quillon, the Consul-General of Canada, and his wife, who, by the way, is a Boston woman.

Two of M. Gigout's pupils have recently been elected to distinguished positions here—one, M. Armand Vivet, as maître de chapelle, the other, M. Paul Verdeau, as choir organist, at the Church of St. Augustin. M. La Vallée-Smith, of Montreal, another talented young organist, was obliged to leave Paris before the concert, much to the regret of the school and its master, to whom he would have done much honor.

A harp concert at Salle Pleyel by one of the first women harpists here, Madame Tassu-Spencer, was a somewhat unique affair. Harp concerts are rare. Several arrangements had been made by the player herself, and among these was a Bach prelude and fugue. Think of a Bach composition on the harp! A Passacaille by Händel, l'Oiseau Prophète by Schumann, a musette by Rameau, and the Bach movement, all arranged for the instrument by Mme. Tassu-Spencer.

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indicate the disposition of this musician to lift the plane of harp composition into more dignified height than that which it has so long occupied. An étude de concert by the harpist-composer Godefroid; a fantasia by Saint-Saëns, who writes charmingly, by the way, for the harp; a legende by Oberthür, and a serenade by Hasselmans, were other extremely fine attractive pieces, and any harpist in search of pieces may safely try any one of them.

As it appears, harp study is rapidly gaining ground here in Paris, partly perhaps as a result of the prominent part the instrument has come to take in the new music. For further impulse it now remains for the invention of M. Gustave Lyon to be fairly launched, an event which will doubtless take place simultaneously with the opening of the new piano house of Pleyel, Wolf & Cie. in London in a few months. In this instrument there will be two layers of strings in place of one; the black keys will be in black strings, and all pedals will be done away with. This invention is expected to cause quite a stir in musical circles.

Among other concerts this month were the following: One given by Madame Riss-Arbeau, of Schubert works; fantasia in C, six moments musical, impromptu, in E, in G, in F minor and one with variations; the Valse Caprice arranged by Liszt and scherzo in A; also a trio in E flat for piano, violin and cello; a concert by Mr. Arnold Reitlinger, a pianist of much charm and promise, who played a strong and varied program; by M. Edouard Risler, already well known to you, in the Beethoven series 26, 53, 90, 110 and 111; a concert by the Société d'Art, in which the name of Widor figured largely, and in which a composition of Mr. MacDowell, Sonata Tragica, was played by Mr. F. Fox, the young Boston pianist, at present visiting Paris; the composition and its playing were warmly applauded; a grand concert, instrumental and vocal, for the compositions of M. Th. Dubois, in which M. Guilmant, Chas. René and several artists of the Opéra took part; one devoted to the works of M. Chas. Lefebvre and H. Woolett, given by the well-known piano professor Mlle. Berthe Duranton; the Society of Ancient Instruments, Salle Erard, in which pieces by Telemann 1731, Le Cadet 1732, Muffat 1699, Ariosti 1715, were given, with promise of important fragments by Lulli for next concert, and last but not least a concert in the *Catacombs*! For this latter macabre performance the funeral march from the Heroic Symphony, Chopin's Funeral March, Saint-Saëns' Danse Macabre, choral and funeral march from Leroms' Perses, were performed by forty-five executants, one of whom facetiously remarked during the Czar's music that they were all "a bit low!"

Program for the first Wieniawski concert next week embraces sonata in E flat major, Beethoven; Haydn variations in F; Air Varié, Händel; Romance and Caprice, Mendelssohn; Scarlatti's Pastorale, Weber's Perpetual Movement, fantasia by Mozart, the immortal Bach Chaconne, Bach Gavot; Scheherazade, Schumann; the Valse Caprice and Roi des Aulnes, Schubert-Liszt. What a program! Chopin and Liszt for the following concert.

M. Falcke gives a concert on the 9th; M. Gorski, violin, on the 10th; M. Breitner, the postponed Philharmonic the 27th; Madame Riss-Arbeau, the works of Schumann on the 28th; Paderewski, concert for the benefit of the family of Litolf on the afternoon of the 29th, Mlle. Kleeberg in the evening, and Mr. Marsick the 30th, all at the Salle Erard. Sixty concerts will be given during the month at Salle Pleyel, among them seven by pupils of M. Pugno; one by Madeleine Godard, violinist, sister of the composer; Paul Viardot, violin, son of Mme. Pauline Viardot, and the Wieniawski series.

Mme. Preinsler da Silva was again heard this week in Dubois compositions at a grand benefit concert with usual success.

The Guilmant organ concerts at the Trocadéro are announced for April 8, 15, 22 and 29, with the Chanteurs de St. Gervais and MM. Bordes and Gabriel-Marie.

A most successful and interesting musicale at home was

that given by Mme. de la Grange, the celebrated professor de chant, recently. Massenet was again present, a veritable charmer, with accustomed amiability accompanying Miss Claude Albright, the young contralto, of whom mention has frequently been made, and who had a grand success. Bemberg was there also, and complimented her highly. A large and élite company was present, and several eminent artists performed. It was a highly interesting affair, as are those of Mme. de la Grange always; refined and musical and sincere.

Franck, Massenet, Lalo, Ryer and Saint-Saëns are the names of modern French composers, whose work is analyzed in a new book by M. Georges Servières, entitled *La Musique Française Moderne*, and which treats of the life, productions, dates of performance, &c., of the prominent French dramatic works of modern time.

Madame Nansen was in Berlin pupil of Madame Artôt, now the well-loved vocal professor at Paris Artôt-Padilla.

M. Albert Lavignac, professor of harmony at the Conservatoire, received part of the Kastner-Boursault prize fund on account of his excellent work, *La Musique et les Musiciens*.

Delna to go to the Grand Opéra next season is in all the air. But so long as the black-eyed little coquette-dramatique only tosses her saucy head and sets her coconut teeth over the facts, what's the use of talking? Maybe she is only waiting another American mail. One thing certain, up to now, 4 o'clock, April 6, she has not trimmed any Grand Opéra document with her topsy-turvy signature. The same is true of Nordica. That is unless everybody lies, and they can't always.

FANNIE EDGAR THOMAS.

**Vanderveer-Green in Canada.**—At the Massey Hall last evening a large and brilliant audience assembled to hear Madame Vanderveer-Green, Mr. Plunket Greene and Rudolph von Scarpa in a song and piano recital. All three artists have performed in Toronto on previous occasions, and are established favorites. Madame Vanderveer-Green's selections were all well rendered. Special mention might be made of the Three Fishers, which she sang with true artistic feeling.—*Mail and Empire, Toronto, April 8.*

**Louis V. Saar, Composer and Critic, Leaves.**—Louis V. Saar, the well-known musical composer, critic and accompanist, leaves New York on the steamship *Normannia*, April 20. We were in error last week in stating that he had sailed. The following is an article on Mr. Saar from the *New York Tribune* of April 19:

Several publishers have busied themselves of late with compositions of Mr. Louis V. Saar, to some of whose songs the *Tribune* directed attention some time ago on the occasion of one of Mr. Bismarck's recitals. Edward Schuberth & Co. have printed two French lyrics, as the composer's op. 13; they are *Ici Bas*, words by Sully Prudhomme, and *Viens*, words by Victor Hugo, dedicated to Madame Nordica; also op. 13, three songs, entitled *Der Traurige Garten*, *Harfenmädchen's Lied* and *Oeder Garten*; also op. 14, consisting of three songs for medium voice, *Immer Leiser wird Mein Schlummer*, *Dein Gedenken*, and *Tiefer Wunsch*; also op. 15, consisting of three songs again for medium voice, *In Aller Frühe*, *Herbstgefühl* and *Abends*; finally, op. 16, four songs for soprano *Im Vorübervorgehen*, *Abendgang*, *Ach, weh Doch das Könnste*, and *Schneckenliedchen*.

All of these have provided with English translations by Mrs. Helen D. Tretbar. G. Schirmer has published settings of three folk-songs (Croatian, Slavonic and Roumanian), as also two ballads for the piano respectively in D minor and F major. The songs appear as the composer's op. 19, the piano pieces (which breathe the spirit of the vocal writings) as his op. 18. Three vocal quartets for mixed voices, constituting op. 8, were issued some months ago in Leipzig by Adolf Robitschek. The exceedingly favorable impression of Mr. Saar's gifts, which was made when Mr. Bismarck sang three of the songs last February, is confirmed by an examination of the compositions just enumerated. Mr. Saar has a distinctly poetical vein, and is sometimes surprisingly and delightfully happy in his expression of the mood suggested by the poet. That he is a devotee of Brahms might be guessed at times, and also at times one might wish for less constrained harmonic progressions, but his melodies flow naturally and easily, and occasionally disclose an ingenuity which can only have been cultivated by communion with the folk song of Germany. His songs ought to be gladly welcomed by all singers whose tastes are above the commonplace.



BRITISH OFFICES OF THE MUSICAL COURIER,  
21 PRINCES STREET, CAVENDISH SQUARE,  
LONDON, W., April 9, 1897.

**MADAME BURMEISTER-PETERSON** has arrived in London, and will give an orchestral concert in St. James' Hall early in May. Mr. Burmeister's latest piano concerto will be played, Mr. August Manns conducting.

Mr. Charles Manns will offer a prize of £100, with 5 per cent. on the receipts of performances, for the best opera without chorus, open to British subjects, on his return to England from his tour in South Africa. Also a prize of the same value for the best opera with chorus, open to composers of any nationality. This is a chance for Americans.

Signor Emilio Pizzi has just been appointed director of the Conservatoire of Music and of music at the Cathedral in Bergamo, Italy, in succession to the late Signor Meyer. Ponchielli and Cagnoni have previously filled this important position. This conservatoire has been intimately associated with the progress of music in Italy. Donizetti was educated there, and this year great festivities will be held in honor of his centenary. Signor Pizzi will thus take up his work under auspicious circumstances. The Italian press speaks highly of the appointment.

Choral concerts in St. James' Hall under the conductorship of Mr. Henschel next season would not surprise many people, who cannot believe that this great leader will lay down the baton. There seems to be some method in keeping the choir together, and after all there is more chance for choral concerts to prove a financial success than those of the orchestra in these days of close competition.

Mrs. Atwater held her usual at-home on the first Saturday in April at her new residence, Wilton Lodge, Lancaster road, South Hampstead, where there were a large number present. Among the performers were Mark Hambourg, and Mr. Charles Clark sang.

Mme. Adelina Patti, who has not been at all well since her return to Craig y Nos Castle, has had to cancel her engagements to sing at Sheffield and Newcastle this week. M. Nicolini has also been suffering from indisposition, and is now in London for the purpose of consulting a specialist.

A new opera, *King Arthur*, has just been completed at Leicester, and will be first performed there in the autumn. It is the work of a young composer, Mr. Colin McAlpin, and deals with the immortal story of Arthur, Launcelot and Guinevere.

Mr. Ernest Sharp, the new American basso, made an excellent success last week at one of the well-known concerts given under the auspices of Colonel Jervis, at Langham, near Manchester.

The second volume of Mr. Edwin Sachs' monumental work, *Modern Opera Houses and Theatres*, will be issued early in May. The liberal support afforded by the subscribers has enabled the author to materially extend his original program, and no less than 300 well-known play-

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houses will be dealt with. Sixty theatres of recent date, representing Austria, France, Germany, Great Britain, Greece, Holland, Italy, Roumania, Spain, Russia and Switzerland, are now fully described on 200 large folio plates in the first two volumes, and there are nearly 1,000 views, sketches and diagrams distributed in the text.

An opera entitled *Grèce Libre*, written and composed by M. Louis Nicolé, who has resided in Athens for some years past, will excite special interest at this time. M. Nicolé has always found favor with the King of Greece, and has had every facility afforded him to make an exhaustive study of Greek music, and some of his researches have been of great value. He has at the same time been able to gain a knowledge of those characteristics which are peculiar to the Greek, and his opera will be doubly interesting on this account.

Mr. Waddington Cooke is going to Vienna for a period of at least two years, for the purpose of studying the piano with Leschetizky and composition with another well-known professor there.

## CONCERTS.

The Bach Choir festival opened on April 6, with the Passion Music According to St. Matthew. It is the third time that this society has produced the work, and yet there is not only room but a decided need for improvement. The pronunciation of the original German was not always faultless, but the English tongue lends itself naturally so well to the closely related vernacular, that the imperfections in the chorus were not unpleasantly noticeable. It was otherwise with the soloists, who were, with the exception of Mr. Kaufmann and Miss Fillunger, all English. Miss Marian McKenzie's German is irreproachable, but Mr. Kennerly Rumford and Mr. F. Harford should cultivate a language they have often occasion to sing. Mr. Johannes Meschaert, from Amsterdam, who was advertised to sing at these concerts, was after all not on the program. The recitatives were accompanied by the harpsichord, the piano of Bach's time, but although it was certainly interesting to hear with what small means Bach conceived his great effects, had he known that 200 years after an audience of about 2,000 people in the large Queen's Hall would listen reverentially to his work, he would have put six harpsichords down in the manuscript instead of one.

Miss Rosa Green, from Louisville, gave a most successful recital in Queen's Hall on Monday afternoon. There was a large audience present, and Miss Green's singing was one of the best musical treats we have had this season. She made her entry in Gluck's *Air d'Alceste* (*Divinités du Styx*), which received an interpretation thoroughly artistic in its conception. Miss Green's powerful mezzo soprano voice has developed so as to be perfectly capable of enabling her to render this difficult aria with pulse stirring expression, and it was evident that its full effect had been felt by those present. Her reading of *Chant Hindou* (Bemberg) was a happy one, and she sang charmingly the *Printemps Nouveau*, by Paul Vidal. This and a few other numbers suggest the thought that light heartedness and happiness are the feelings which she expresses equally well with the tragic. Miss Green has been in London now for three years, and has during that time established herself as a favorite. She has always done high-class work, and this recital has called forcibly to mind that her work now indicates the mature artist. Miss Green received numerous recalls and responded with two encores. Her success leads her to announce another recital next month. She was assisted by Mr. Andrew Black and the Hillier Belgium String Quartet.

Mr. Edward Elgar's *Scenes from the Saga of King Olaf* was deemed sufficiently attractive at the last Crystal Palace Saturday Concert to stand alone, Beethoven's *Leonore* overture No. 3 merely serving to open the concert. This was sound judgment, for which Mr. Manns deserves full credit, while Mr. Elgar can be congratulated upon the further success his work met with at its second hearing. King Olaf was first heard at the North Staffordshire Festival last autumn, and the audience at Sydenham confirmed the general impression then recorded, receiving the composition warmly. The composer, who conducted, had to acknowledge repeated cheering from the audience and orchestra alike. The performance was excellent in every

respect. The soloists were Mme. Medora Henson, Messrs. Edward Lloyd and Andrew Black. The orchestra acquitted itself in the same happy spirit, and the Crystal Palace chorus sang better than ever. There was the feeling that everybody concerned in it liked King Olaf.

The Monday Popular Concert of the 5th inst. gave another opportunity of hearing the exquisite performances of the Joachim Quartet—MM. Joachim, Kruse, Wirth and Hausmann. Their classic conception, following the great leader, renders the ensemble absolutely perfect. They played Mozart's quartet in E flat, No. 4, the fourth of a set of six dedicated to Haydn, followed by Brahms' quartet in A minor, op. 51, No. 2. This is one of the master's expressions of a melancholy tendency; a pathetic sadness prevails which is very impressive, because there was absolutely no sentimentality in Brahms. His feeling was deep and true, and tempered by the sharpness (perhaps even harshness) of his intellectual perceptions. Beethoven's grand quartet in B flat, op. 13, closed worthily a really beautiful concert. Madame Marchesi was not in good voice, but in spite of this her extraordinary conception, instinct with all that is artistic and true, was, as it always will be, admirable.

The first series of symphony concerts in Queen's Hall, under Mr. Wood's conductorship, terminated on April 3. At these concerts so many novelties had been produced and so many excellent performances of well-known orchestral works given that all music lovers will be pleased at the announcement of a second series to begin after Easter. The program of the last concert was particularly interesting. Well-known and always welcome numbers were Dvorák's *Der Wassermann*, the most beautiful of a set of three; the *Symphonie Pathétique* of Tchaikowsky; Suite No. 1, Peer Gynt, Grieg; Rhapsody No. 4, in D minor, Liszt; and prelude to Act 3, *Lohengrin*, Wagner. The novelty, *Danse Polovtsienne*, from the opera *Le Prince Igor* (A. Borodine), bears, naturally, the stamp of Eastern music. The Polovtsi were a warlike Asiatic people who invaded Russia in the eleventh century. While defending his country Prince Igor is taken prisoner, and by command of the Kahn, who treats him with Eastern courtesy, the Polovtsi dance before him at a feast given in his honor. The music is spirited and of the glowing orchestral coloring characteristic of the Russian school.

The Royal Academy of Music students' orchestral concert in Queen's Hall on April 1 again gave proof of the very good results achieved at that institution. Miss May Muckle played two movements from Dvorák's concerto, op. 104, for violoncello, satisfactorily, and Mr. John Watkins and Mr. David Jones, the former an American, were heard to advantage in the dnet, *The Lord Is a Man of War*, from Israel in Egypt. The other items on a long program proved that the instruction given at this institution is sound.

F. V. ATWATER.

**Miss Elliott's Concert.**—At the delightful concert given last week by Miss Elliott in Philadelphia the soloists were Mr. David Bispham baritone, and Mr. Joseph Pizzarello, pianist. The entertainment was a thoroughly artistic one, each artist receiving equal and just applause.

**A Young Philadelphia Pianist Sailed.**—Miss Mary E. Hallock, Philadelphia's favorite young pianist, sailed for Vienna on April 20, on the Spree. Miss Hallock will study for a year under the great tutor, Leschetizky, and later with Mme. Teresa Carreño, who gave her a hearing while in Philadelphia, and immediately consented to accept her as a pupil. After completing her studies with Carreño Miss Hallock will make a European tour, and upon her return to America fill a number of important engagements already made.

Miss Hallock is a daughter of Samuel Hallock, who was United States consul to Syria under Lincoln, and Miss Mary was born in Bierut. She was educated at a French school and received her first instruction in music from an Italian instructor named Bozi. At the age of eight she played in public, and before Rustem Pacha, who was much interested in the little artist. After her return to America she studied under various teachers, her last being Mauritz Leefson.



GERMAN HEADQUARTERS OF THE MUSICAL COURIER,  
BERLIN, W., LINKSTRASSE 17, April 6, 1897.

THE last sturdy oak among the thin forest of

Germany's composers, Johannes Brahms, has succumbed to death. There are no really great composers existing to-day in the entire world with the sole exception of Giuseppe Verdi. It is sad to consider that we have no others, but such is actually the case. In Germany only two names are worthy of mention so far as musical creativeness of real prominence is concerned, and they are Richard Strauss and Eugen d'Albert. Both are epigones; the former an epigone of Wagner and the latter one of both Wagner and Brahms. But while Strauss, in point of technic, especially in instrumental coloring, is a master unsurpassed by none, his powers of invention are not of as equally great fecundity and originality, and therefore he is bound to fall short of true greatness. He is not a genius; he is a talent of high order driven to its utmost development through the hothouse of technical skill.

D'Albert, on the other hand, is wasting his by no means small gifts as a composer on the music drama, for which they are not sufficient and not adapted. Rubinstein, the richly melodious, bled to death on the same misguided ambition.

In this respect Brahms was wiser, and luckily for him differently constituted. He knew exactly what he could do and what he was fitted to do, and he did it. Therein lies part of the secret of his greatness. He did not attempt to write a music drama, for he knew that it was not his sphere. Eugen d'Albert is frittering away his musical gifts upon a chimera. In his two piano concertos, in his second string quartet and in his F sharp minor sonata he may be called a great composer; in his Rubin, his Gismonda and in his latest opera, *Gernot*, of which I have just finished reading the piano score, and which will have its première at Mannheim on next Sunday night, d'Albert was bound to be a failure, for his strength does not lie in the dramatic side of music.

When will the next musical genius make his appearance and whence will he come? ...

As successor to Prof. Franz Mannstaedt the members of the Berlin Philharmonic Orchestra have now definitely selected the Wiesbaden court opera conductor, Josef Rebeck, a choice upon which, on the whole, judging from his trial conducting, described by me a few weeks ago, the members of the orchestra as well as the visitors at the popular concerts, and last, though not least the many soloists who need the services of the Philharmonic Orchestra as accompaniment, may be congratulated.

Professor Mannstaedt took leave of his audience as a solo pianist on Tuesday night of last week, when he gave his annual performance of the Beethoven E flat concerto. Of course it cannot be expected of a man who is so busy in other branches of the art that he should keep up his piano technic to full concert pitch. In this respect his performance, therefore, left something to be desired, especially in the last movement. But his reading was a most musicianly and, for the greater part, a very original and strong one. The rhythm of the conductor-pianist was of course a very marked and unimpeachable one, only it seemed to me that he went a little too far in this direction and became rigid and unyielding where slight rhythmic nuances are indicated by the composer.

Professor Mannstaedt was much applauded by a large

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and appreciative audience, and he leaves a good many friends and admirers behind him among the habitués of these delightful, cheap and instructive concerts, a similar series to which is not known in either New York, Boston, Chicago or any other city in the United States.

The piano recital of Miss Sigrid Sundgrén was of interest to me, because her teacher, Ferruccio Busoni, had designated to me this very pretty little Scandinavian young lady as one of his most talented pupils. Her concert with orchestra, at the Singakademie, which I reported some time ago, had not borne out this pronouncement of the great artist and pedagogue. But, said I to myself, maybe she was overweighted by the orchestra, and what to others usually is an assistance and a co-operative helpmate may have been an unbearable burden to this slight, childlike maiden. Maybe big concertos are also not in her line, and she will show off far better and more satisfactorily in a recital where she has things her own way, and where probably only works will be selected for her program which are well within the borders of her physical, technical and mental grasp. In this assumption I was again bound to be disappointed, and once more I formulate the idea, proof of the truth of which I have had so frequently of late, that the teacher is by means the best judge of his pupil.

Miss Sundgrén is either too nervous to do herself justice before the public or she is indeed overrated by Busoni. Her memory was seriously and at moments very much at fault in the Beethoven F sharp major sonata, and in the Chopin C sharp minor scherzo. Her touch is so delicate and so slight that she seems to merely skim over the piano, but this fairy-like flutter is not sufficient in strength even in Schumann's Papillons, let alone in Chopin's G minor ballad, or works of a heavier order. The finger technic is fleet and neat as long as it is displayed in piano and pianissimo passage work; as soon as dynamic force is to be applied, however, even this superficial finger technic forsakes the performer and she takes her refuge in that never refusing charitable cloak of a multitude of pianistic sins—the loud pedal.

A pianist of slightly similar tendencies, but far more developed in every way, is the young and equally fair Antwerp pianist Mlle. Céleste Painparé, whom I heard here last season and again at Geneva last fall. I then liked her clean cut and in style almost flawless Bach interpretations. But since then she seems to have retrogressed rather than advanced in her art. Such at least was the impression I gained from her interpretation of the Mozart D minor concerto at one of last week's Philharmonic popular concerts. It is true she had prepared for this occasion the new Fifth Piano Concerto of Saint-Saëns, and when she learned here that that work had met with a fiasco and had been given the cold shoulder by all of the Berlin critics when Démer, of Paris, performed it here recently, Miss Painparé concluded at the last moment to substitute the Mozart concerto. There was no time for a rehearsal with the orchestra, and the young lady had not played the work for a considerable time. Under the circumstances she did fairly well, but her tone in the big hall of the Philharmonic sounded tiny and very childish, and her fingers ran away with her on several occasions.

The Bach Capriccio on the Departure of a Friend, however, she is said to have performed remarkably well. I could not stay for the third part of the program, and so she gave the old classic works on her recital program in Bechstein Hall, among which I listened with pleasure to her "gentle" reproduction of Rameau's La Victoire, Scarlatti's Cat's fugue, Bach's F sharp major prelude and fugue from the Well Tempered Clavichord, Schubert's (1730-1768) allegro molto in E flat and Mozart's A minor rondo. The Beethoven F sharp major sonata is also still within the limits of the amiable character of Miss Painparé's playing, but the last sonata, the C minor one, op. 8, goes considerably beyond the well-bounded sphere of her abilities.

A concert of Miss Mary Muenchhoff, which took place in Bechstein Hall last week, and at which a good many members of the American colony of Berlin were present, is of interest to THE MUSICAL COURIER readers, because both the

concert-giver and her assistant, Mr. Herbert Butler, are young Americans.

Of the young violinist I have had occasion to speak before. He is unquestionably very talented, but his education on the technical side of his instrument is not yet finished, and Zarzycki's clever mazurka, as well as some portions of the Paganini D major concerto, are therefore still beyond his executive abilities. In the tender and beautiful F major romanza for violin, by the young Brooklyn pianist and female composer, Miss Marguerite Melville, Mr. Butler, however, secured a hearty and well deserved success for himself and for the author of the piece, who accompanied in person.

Miss Muenchhoff's voice is one of those one meets with nowadays rarely anywhere else than in the United States. It is a good, clean, natural coloratura soprano voice, reaching easily up to D and E flat. She has a splendid trill and excellent staccato, but otherwise her technic is not yet developed to absolute sureness. The quality of her voice is very pleasant as long as the organ is not forced, but there is so little of quantity that the volume does not suffice for the singing and adequate delivery of a few German songs by Rubinstein and Schumann which the young lady attempted. Nor is she musically able to reproduce their meaning, as she seems to be lacking in sentiment and feeling. The *Una voce poco fa*, however, and the Proch variations she sang with good effect, and aroused her very kind and sympathetic audience to such prolonged outbursts of applause that Miss Muenchhoff, who had to supplement her program with several encores, may well be pleased with the success she achieved.

Carl Halir, first concertmaster of the Royal Orchestra, gave a concert of his own in the Singakademie, as a rentrée upon his return from a tournée which he made through the United States. As to the success of this tournée, reports given out here by the artist's friends, and partially reproduced in some of the Berlin papers, are somewhat at variance with the facts I read about his concerts in THE MUSICAL COURIER and other authoritative American papers.

Be that as it may, Professor Halir had certainly a great success here in his own concert, which was attended by a large, fashionable and musical audience. He played the Beethoven concerto with that sovereign plasticity and objectivity which is his most admirable quality as an artist. Technically, too, he was in superior trim than when I last heard him and this was most convincingly shown in the two great Joachim cadenzas to the Beethoven concerto, which Halir performed in a new revised edition of his own.

More interesting than this performance, however, was to me the first production of a novelty, a concertstück for violin and orchestra in D major, op. 8, by the highly gifted American composer, Otto Singer, from Cincinnati, now residing in Berlin. If I except the opening theme, which lacks both originality and nobility of invention, this new concertstück is ranked by me among the very best and foremost creations for the violin in modern literature. It is admirably worked out thematically, finely orchestrated, highly effective for the solo instrument, and in one word a beautiful composition. The sooner you get some one over there to play it the better for you, and I have not the slightest doubt that you will concur in my estimate of the novelty just as did the Berlin public and press.

Still another American novelty had been announced on the program for performance at this concert. This was my old friend Ch. M. Loeffler's divertimento for violin and orchestra. What I had read of this composition of the Boston violinist from the descriptive pen of Brother Hale had whetted my appetite for the new work. But, alas! I was not to hear it on this occasion. Red handbills announced to the audience the fact that the manuscript orchestral parts had not reached these shores from Boston in time for performance at this concert, and therefore the inevitable Spohr's Gesangs scene would be substituted. Hang the Gesangs scene! It is a very beautiful thing, but I have heard it so often that I did not care to listen to it when I was promised a novelty in its stead, and so I left the hall before the concert was over.

A concert of the Berlin Teachers' Male Chorus under the direction of Prof. Felix Schmidt, and for a charitable pur-

pose, did not bring much that was interesting. Among the few novelties on the program was an a capella quartet, Ein Deutschland, by R. Buck, which did not come up to the high expectations I entertain about this young composer from Westphalia. Besides, it is not well written for a capella purposes, and even so sure and reliable a body of singers as the Lehrer Verein was unable to sing it in tune.

Of the soloists heard at this concert I enjoyed only the smooth and elegant violin performances of Prof. Waldemar Meyer, while Miss Hedwig Schroeder's Lieder singing was below criticism.

Last night we enjoyed at the Royal Opera, "by request" of the Emperor, who was present with the Empress, a revival of an old comic opera by Auber, which, when I was a boy, used to be performed under the title of The Mason and the Locksmith, but which now figured on the house-bill under the simplified description of Der Maurer. I don't know whether you ever heard this work of the genial French master, for surely during my sojourn of over seventeen years in the United States it was not given there. But if you did not it will comfort you to learn that you did not miss so very much, for surely The Mason is not one of Auber's best works. It is quite bourgeois in music as well as in text, and the sentiment of raising public esteem for the honest workman which the book preaches is counteracted in its praiseworthy object by the description and the affairs we see going on in the harem of the Turkish ambassador. The third act of the opera, however, is very funny in situations and in dialogue, and His Majesty laughed and roared so that the audience caught the humor, and everybody in the house seemed highly amused.

As for the performance under Dr. Carl Muck, who is doing now nearly all the work at the Royal Opera, as Sucher is growing old and is frequently ill, while Herr Weingartner goes traveling as concert conductor, it was as carefully drilled and well done as are nearly all performances under Dr. Muck's reliable guidance. Thus orchestra and chorus were above reproach. The same may be said of the soloists, of whom Krolop was as much in his own element in the personification of the timid but honest locksmith *Baptiste* as Philipp was in that of the courageous and equally trustworthy mason *Roger*. Frau Herzog was vocally admirable and histrionically quite piquant as the newly wedded and immediately forsaken *Henriette*, while Frau Goetze found pleasure and recognition in the part of the boisterous, interfering and jealous widow *Bertrand*. Both Misses Egly and Krainz, in the respective parts of *Irma* and *Zobeide*, sang well and looked quite pretty; Naval was a sweet (in voice and appearance) *Marquis de Merinville*, and the minor parts were all satisfactorily taken.

Tetzlaff's mise-en-scène in the taste and costumes of the penultimate decade of the last century was very effective and pretty, and thus the evening as a whole was very enjoyable.

The next novelty at the Royal Opera will be Rittmeister von Chelius' one act opera Hashisch, which is to be brought out on Easter Monday, also in the presence of the Emperor, who is a personal friend of the soldier-composer.

A great commotion has been caused in the musical circles of Berlin, and especially among the music critics, by an article which recently appeared in the Frankfort Zeitung. It was a feuilleton written by Herr Dr. Kerr, and in it this dramatic critic threw out pretty broad hints regarding the doubtful honesty of some of the Berlin critics; in fact, he intimated that there were a few who were open to bribes, and that this fact was public talk among artists. This nameless accusation of Dr. Kerr could not be ignored and as a result a meeting was called by the Verein of the music critics, and to it were invited also those music writers who do not belong to the Music Critics' Society. At this meeting a protest against Dr. Kerr's insinuations was formulated in no equivocal terms, and he was called a liar and a slanderer if he would not immediately name the critics whom he had thus stigmatized. The protest, which was printed in the principal papers of Berlin, was signed by twenty-nine Berlin music critics (myself among the



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number), and even three or four more who had not been at the meeting joined their names to the protest afterward. There were thus only a very few of the resident writers on music whose names did not figure on the protest, and among these few are Wilhelm Tappert, of the *Kleine Journal*, and Wilhelm Lackowitz, of the *Lokalanzeiger*, and these two are the ones that Dr. Kerr now publicly names as the parties he meant to brand with his article in the *Frankfort Zeitung*.

No alternative remains now for Messrs. Tappert and Lackowitz but to sue Dr. Kerr for libel, and the outcome of the lawsuit is expected with no small degree of interest by the musical public.

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It is rarely the case that I hear anything in a musical way from my native town of Aix-la-Chapelle, and when I do it is surely nothing very good. Thus to-day I learn that the city authorities have taken upon themselves to forbid a performance of Offenbach's operetta *Orphie aux Enfers*—for moral reasons. Well, and how about our respected parents? Haven't they seen, heard and enjoyed Orpheus and were they any the less moral for that? Go to, ye hypocrites and ye Comstocks!

\*\*\*

The Berlin Philharmonic Orchestra happened to be in Vienna when Brahms died, and of course took its share in honoring the great dead composer. The concerts it gave there under Wolff's management were conducted by both Weingartner and Arthur Nikisch, and according to the Viennese papers the latter was the more successful and also the better one of the two. One of my friends writes to me that "Nikisch fairly eclipsed Weingartner." Well, I am not astonished at this in the least.

\*\*\*

Our violin expert, Mr. Arthur M. Abell, will be married to the charming and beautiful Miss Clara Loeser, of Weimar, at the home of her parents, on April 27. Congratulations are in order.

\*\*\*

Among the callers at this office last week were Miss C. Rita Payne, pianist; Mrs. Ferdinand Fechter, of New York; Miss Marie Leo, of New York, a pupil of Mme. Anna Lankow, the great vocal teacher; Mrs. Clarence Eddy, from Chicago; Madame and Mlle. Panthès, from Paris; Leonard Liebling, who takes a short trip to Sweden, and Miss Thekla Burmeister, who intends to study the piano here for one year.

O. F.

**Metropolitan Permanent Orchestra.**—The Metropolitan Permanent Orchestra, Adolph Neuendorff conductor, began a seven weeks' engagement on Monday evening at the Clermont Rink, Brooklyn, which will be followed on June 13 by a ten weeks' engagement at Madison Square Garden here.

**Henry G. Hanchett's Lectures and Engagements.**—Dr. Henry G. Hanchett's contribution to the course of lectures on musical topics given by Columbia University was entitled *Musical Analysis*. The subject was considered from various sides, including the differentiation of music from musical material and unmusical trash, and the separation of music into its component elements in accordance with its rhythmical, melodic, harmonic and significant values. The lecture was illustrated abundantly by Dr. Hanchett's intelligent piano playing.

Dr. Henry G. Hanchett's engagements for the near future include an appearance as soloist at the last of the Chickering Hall musicales to be given on May 18, and also in connection with the Glee Club concert of the Adelphi College, of Brooklyn. He is now engaged on an elaborate series of Analytical Recitals of Piano Masterpieces before the Brooklyn Institute, in the course of which he will explain and interpret Schubert's First Sonata and his fantasia in C, op. 15, Schumann's F sharp minor sonata and his Symphonic Etudes, the Saran Fantasia Sonata and the MacDowell Tragic Sonata.

Dr. Hanchett is also announced by the Metropolitan College of Music to give a full course of ten Beethoven readings before the summer school organized by the college and to be in session during the months of July and August. This will undoubtedly prove one of the most attractive features of the session, as the music students of this vicinity are finding out that they can learn much from his methods of examining the Beethoven sonatas.

### Music in Brussels.

17 RUE DE LONDRES, BRUSSELS,  
April 2, 1897.

NEVER during any winter season have there been such a number of concerts, musical soirées, séances of chamber music, of quartets, recitals, &c. It has fairly rained music, or I could more truly say that music has reigned here, if the bad pun could be pardoned. With so many concerts it has been impossible to attend all; and it is with great regret that I have been obliged to miss a few; I have had recourse, with their kind permission, to the Belgian critics in giving an account of some of them.

Among the most important recently have been the two recitals given by Emil Sauer in the hall of the Grande Harmonie, February 18 and 25. The first I missed, as that was the evening I went to the Literary and Artistic Club to hear M. and Madame Mottl. I heard a diversity of opinions in regard to Sauer's playing; some were enthusiastic and others did not like him at all. The program was as follows:

Prelude and fugue, D major	Bach-d'Albert
Sonata Appassionata, op. 57	L. van Beethoven
Nachstück, op. 23, No. 4	Schumann
Toccata, op. 7	Schumann
Ballade, op. 47	Chopin
Berceuse, op. 57	Chopin
Polonaise, op. 53	Chopin
Rigaudon, op. 304, No. 3	Raff
Auf Flügeln des Gesanges	Mendelssohn-Liszt
Murmure du Vent, étude	Sauer
Carnaval de Pesh (Rhapsody No. 9)	Liszt

I was told by a well-known critic and professor of music here that Sauer was in no sense a fine artist; he was a little severe, I think, but I know he was sincere. It appears that in the toccata of Schumann he kept the pedal open so continuously that it was impossible to distinguish one chord from another; that the Bach and Beethoven works were very far from being well and artistically interpreted. Such playing, said the critic in question, merely shows a certain virtuosity and technic that dazzled the public, but lacked soul, and an earnest desire to set forth the thoughts and intentions of the great composers could not help them to the highest appreciation of art, but was on the contrary liable to do harm, making people satisfied with merely the glitter, easily believing that it is the true metal.

The second recital, February 25, I heard myself, and was agreeably disappointed; the program was better chosen for Mr. Sauer's capabilities than the first. The program was:

Sonata, op. 5, F minor	Brahms
Carnaval, op. 9	Schumann
Prelude, op. 104, No. 1	Mendelssohn
Nocturne	Chopin
Etude	Chopin
Rêve d'Amour	Liszt
Une Tabatière à Musique	Liszt
Erlkönig	Schubert-Liszt
Sérénade Française	Sauer
Propos du Bal	Sauer
Echo de Vienne (valse de concert)	Sauer

The Brahms sonata was played with intelligence, and the pianissimi were very delicate and effective. The Schumann Carnaval was not so good. Many of the quick movements were exaggerated in order to show virtuosity and technic, whereas finesse and understanding in the interpretation were entirely lacking. The selections from Chopin were very well played. After the etude on the program there was such prolonged applause that Mr. Sauer played two more etudes of Chopin as encores. The passages in octaves were wonderfully well played. Such absolute precision and facility! He certainly has marvelous technic.

The Tabatière à Musique was effective, imitating very well a music box, giving a pretty, tinkling sound. His own compositions were insignificant. He was untiring in his playing, and has very much that is admirable in the way of technic, but he lacks thought and color. It is far too high praise to compare him to Rubinstein and Liszt, as was done in the numerous puffs that preceded him. He won, however, great applause, and both evenings drew crowded houses, so that if success with the public is a proof of being a great artist, he certainly is one.

The concert at the Conservatoire on Sunday, March 21, offered no special interest. The principal selection was the Schubert symphony in C, always a beautiful work in spite of length and repetitions. The movement in parts was taken too slow, which made it seem longer. The delicious Siegfried Idyll and the passionate overture to Faust (Wag-

ner), together with Weber's overture, Rubezahl, completed the program.

This last is one of the least interesting of Weber's works, but it gave an opportunity of judging the different styles of Schubert and Weber, contemporary composers, and their entire works were written during Beethoven's last period. It is interesting to note the affirmation of a new art, especially in Weber. He arranges his orchestra quite differently, and his way of presenting and developing his themes is peculiar to him alone.

The society called La Libre Esthétique gave a concert on March 16. The program was composed entirely of works of the French school of the eighteenth century, under the direction of Vincent d'Indy. The program began with an air entitled *Musique pour les Soupers du Roi* (Music for the King's Suppers), M. R. Lalande (1657-1726). The orchestra was disposed according to the custom of that time, and it was most interesting and very well given. The second number was *Oenone*, cantata à camera, unpublished, for one voice alone with symphony, A. C. Des-touches (1672-1749). This was sung by a Mlle. G. B—. This was extremely successful; the singer who is quite unknown here, has a remarkably high, pure, clear voice, and all the high notes were very good, but the medium register was evidently much fatigued, as there was a tremolo on nearly every note, and another drawback was that not a word could be understood. The suite en concert for spinet, violin and basse de viole, by Rameau (1683-1764), was delicious, and was exquisitely played.

Mr. d'Indy's playing of the spinet was very fine; so much accent and rhythm? The concert ended by selections from *Dardanus*, by Rameau—sung by Mr. Demest. It was well and clearly pronounced, but was decidedly too grave for his voice. To be thus transported into the musical atmosphere of the last century was quite a treat, and Vincent d'Indy's complete understanding of the works enabled him to produce them with a rare perfection.

The last of the Ysaye concerts took place on Sunday, March 28. It was a great occasion as we were to hear Ysaye and Thomson together, and the whole was under the direction of Vincent d'Indy. Three such names on the program made a galaxy of stars. Mr. Ysaye received a warm welcome home after his successful, not to say triumphal, tour in Italy. Since his return he learned by telegram from the Minister of Belgium at Rome that he has been made Commander of the Order of the Crown of Italy. He was already Chevalier, but has now received the higher rank. Mr. Ysaye's admirers congratulate him warmly on this new honor as a tribute to his great talent. But to return to the concert. All Liège was there to applaud and acclaim the two great masters, each so wonderful and still so different. They seemed to me to be exponents of two schools—the classic and romantic. Their technic is so remarkable in its perfection that it is beyond criticism. Thomson is nothing less than colossal in his art; his style is very pure and severe, and in Bach was especially admirable. He plays with great simplicity and wonderful power and sound—the latter is extraordinary. Ysaye's playing offers a great contrast, being so passionate and glowing with color. Bach's concerto in D minor for two violins and orchestra was grand; it seemed to me the highest expression of art, the work of the great master interpreted by two such artists; it was religiously played and religiously heard. The Largo was wonderful. Ysaye's violin gave the opening bars, and the feeling and tone he put into those few notes was a world.

The first selection, Overture to Leonore No. 3, was presented to us in a new light. Vincent d'Indy gave us his own personal interpretation, quite contrary to the accepted traditions. He began it extremely slow, and even the allegro was slow in the beginning and gave the sensation of being far away, and by little and little he increased the tempo. It was fine and interesting, according to his idea, and the work itself is always glorious. Then followed the concerto in A minor for violin and orchestra by Reinhold Becker, played by Thomson. The work seemed to me uninteresting in spite of the beautiful sounds that Thomson drew from his violin. It is sure that if anything could have made it interesting such playing would have, but in spite of the perfection of execution it left much to be desired. The Italian Symphony, Mendelssohn, gave us still another proof of Mr. Vincent d'Indy's qualities as a leader; his interpretation was vivid and rich in color. He also directed his symphonic variations, Istar, of which I have already

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written in one of my earlier letters, as it was played at one of the first concerts of the season. The concert ended with the Marche Joyeuse of Chabrier. It was certainly bright and gay and well played, but the effect was unfortunate after anything so sublime and grandiose as the Bach concerto; it was a pity to have to listen to anything after that. It is needless to add that the great artists had recall after recall; they were thoroughly appreciated by their music loving country people.

HELEN S. NORTH.

### Bayreuth Festival

AND OTHER GERMAN FESTIVALS.

WE herewith give a complete list of Bayreuth dates, as well as dates of other German festivals during the spring:

Monday, July 19	Parsifal.
Wednesday, " 21	Rheingold.
Thursday, " 22	Walküre.
Friday, " 23	Siegfried.
Saturday, " 24	Götterdämmerung.
Tuesday, " 27	Parsifal.
Wednesday, " 28	Parsifal.
Friday, " 30	Parsifal.
Monday, August 2	Rheingold.
Tuesday, " 3	Walküre.
Wednesday, " 4	Siegfried.
Thursday, " 5	Götterdämmerung.
Sunday, " 8	Parsifal.
Monday, " 9	Parsifal.
Wednesday, " 11	Parsifal.
Saturday, " 14	Rheingold.
Sunday, " 15	Walküre.
Monday, " 16	Siegfried.
Tuesday, " 17	Götterdämmerung.
Thursday, " 19	Parsifal.

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The Musical Festival of Anhalt, at Cöthen, takes place May 9. Klughardt, director.

The Suabian Musical Festival takes place at Stuttgart, May 15 to 17. Directors, Dr. Hans Richter and Dr. Obrist.

The chamber music festival takes place at Bonn on the Rhine, May 23 to 27.

The Tonkünstler meeting of the Allgemeinen Deutschen Musikvereins takes place at Mannheim May 26 to 31.

The Nether Rhine Musical Festival takes place at Aix-la-Chapelle, June 6 to 8. Dr. Hans Richter, conductor.

The Silesian Musical Festival takes place at Görlitz, June 21 to 22. Dr. Muck, director.

**Florence Terrel's Engagements.**—Miss Florence Terrel, that excellent young pianist and pupil of Mr. Alexander Lambert, has been engaged to appear in Newark on May 5, and at the Brooklyn Academy of Music on May 14.

**Samuel Blight Johns, Tenor.**—Mr. Johns, who leaves the Fourth Presbyterian Church of this city to go to Jersey City (Mr. Dressler's), sang in Alliance, Ohio, not long ago, whereupon the *Dynamo* said this:

The song recital given under the auspices of the A. T. O. Fraternity was, from a musical standpoint, the event of the college year. Mr. Samuel Blight Johns was the soloist. Mr. Johns' voice is of a pure tenor quality, sweet and clear and, when necessary, capable of great power. His singing is marked by a refinement of expression and artistic feeling, which carry weight in his interpretation. His solos received hearty applause throughout the program, especially Sound an Alarm, which was sung in a most finished and forceful manner.

### The Practice Clavier in England.

While the Virgil Clavier method is considerably more in use in America than on this side of the Atlantic, yet it has secured the indorsement of many of our leading musicians, including Mr. W. H. Cummings, Dr. F. J. Campbell, Dr. Charles Vincent, Dr. Pearce and others. It has lately received the following indorsement from the members of the class who took the normal or teachers' course last summer and during the Christmas holidays.

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January 15, 1897.

We, the undersigned piano teachers—professional musicians—having attended the normal or teachers' course of the Virgil Piano School, have much pleasure in testifying to the great advantage and utility of the clavier and clavier method in the teaching and study of the piano. Having thoroughly tested the system, we are convinced of its excellence, and feel confident that, in making the result of our investigation known, we are rendering a service to piano teachers and the members of the musical profession generally who are interested in the true development of the art of piano playing.

This testimonial is signed by eighty-one names, representing teachers of the piano in London and many provincial centres. No stronger proof of the efficacy of this system could be given than this unqualified indorsement. A considerably larger list of applications has already been received by the secretary for the term at Easter.—*The Piano, Organ and Music Trades Journal for April, London, England.*



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### Music in Nice.

2 RUE CROIX DE MARBRE, NICE, April 8, 1897.

**ROMEO AND JULIET** has been given at the Opera with an exceptional cast, especially the two principal rôles. It is necessary that these parts should be given to artists of the first rank, for the interest of the work centres in the joys and sufferings of these two beings, who express their sentiments in a never ending duo—a duo that lasts for five acts. The representation was a very brilliant one, and Madame Saville and Mr. Scaramberg had a success all the more merited, for the work (it must be acknowledged) pleases the general public but little. With two such interpreters what opera would not be applauded? With Madame Saville I have at last found the *Juliet* of my dreams—the *Juliet* mild and gentle, at the same time full of energy, and added to this an exquisite voice.

Mr. Scaramberg was good in his other rôles, but I must find adjectives of a superlative degree to define my satisfaction each time that I hear this artist, and especially in the rôle of *Romeo*, that I consider one of his best. I compliment Mr. Boussa also, who made a majestic *Frère Laurent* with his powerful bass voice. Mlle. Lenfant was rather a childish *Stephano*, but acceptable. MM. Deville and Delorme were correct as *Thybault* and *Capulet*. Mr. Stamler alone wandered from the pitch oftener than was necessary, and *Mercutio*, which nevertheless is a good rôle, suffered somewhat from the indisposition of our baritone. Chorus, acceptable; orchestra, inferior.

In Faust the success of Madame Saville became a real triumph in the Jewel Song, the duo and the church scene, which she gave with great vocal energy and irreproachable execution. Mr. Scaramberg sang *Faust* with his usual success, and Mr. Boussa in the rôle of *Mephistopheles* was greatly appreciated. Mr. Ughetto, who we heard for the first time and who replaced Mr. Berriel, to great advantage, in the rôle of *Valentine*, has a warm, vibrating baritone voice of good flexibility. Mlle. Lenfant was very insignificant as *Siebel*. The ballet with Mlle. Mignon, Bigotti and Dieu-donné is worthy of a special mention for the manner in which they danced la Nuit de Valpurges.

Madame Saville's success as *Violetta* in La Traviata is one of the things to be remembered in the career of an artist. Mr. Scaramberg shared the honors of the evening with his beautiful comrade. As for Mr. Berriel, his ridiculous gestures, the plaintive trembling of his voice and his ignorance of the theatre in general all seem to accentuate as time goes on. Chorus, orchestra and ballet under the direction of Maestro Biaggini merit a good mention.

If M. Lafon had given the rôle of *Aida* to one of the Falcons of the company, Madame Lyvenat or Mlle. Talexis, he would have secured the success of this opera, that Mme. Olga de Nevoski, announced with great hurrah, seriously compromised. Her voice is *passée*, the method bad, a very ordinary actress, and unfortunately she has neither youth nor beauty. For all this she was recalled after each act by the audience, and was covered with flowers. The daily papers felt obliged to publish very flattering articles, all of which is very discouraging for art. Madame Brazzi in the rôle of *Amneris* was at her best. She was able to show us in this character the full beauty of her talent. She knows how to move and charm the public by her acting, so realistic, for the artist feels what she sings and makes one understand the finesse of the partition.

Without claque or flowers, and without any preparation, but simply by her artistic value, she received great applause and was recalled three times in the fourth act. MM. Fonteix, Stamler and Laporte conscientiously interpreted, if without great brilliancy, the rôles of *Radames*, *Amonasro* and the *Roi*. As for Mr. Boussa in the rôle of *Ramfis*, he once more pleased us with his superb bass voice and scenic authority. The orchestra, thanks to Mr. de la Chaussée, well accompanied Verdi's chef-d'œuvre; all our compliments to Mlle. Stichel, our charming ballet mistress, for the success obtained by the dancers.

The first performance of *Ernani* was nearly a triumph

evening for Verdi and his interpreters, and Mr. Lafon must regret that he did not give this work earlier in the season. The tempests of applause, yells and hurrahs from the gallery to recall the artists, even to four times, was hardly called for. However, nothing is further from our intention than to diminish the success obtained by Mr. Lafon's valiant pensionnaires, whose serious efforts are entitled to sincere praise. Let us then compliment MM. Fonteix (*Ernani*), Ceste (*Charles Quint*), although he has not lost the deplorable habit of singing false; Mlle. Talexis, a delicious *Elvire*, and Mr. Galmieri (*Ruy Gomez*), who possesses good courage. The chorus was correct and the mise-en-scène well arranged. As for the orchestra, in spite of all the efforts of friend Biaggini, the musicians played too loud. The season closes Saturday, the 10th, but there will be a *matinée* Sunday, the 11th, for the adieux of the troupe. They are to give different acts and scenes from *Romeo and Juliet*, *Faust*, *La Juive*, *Le Cid*, *Tannhäuser*, and the ballet from *La Favorita*.

TH. PUGET.

### Legal Notice.

**ABBEY, SCHOEFFEL & GRAU.**—In pursuance of an order made on the 9th day of April, 1897, by Hon. Henry R. Beekman, one of the Justices of the Supreme Court, City and County of New York, notice is hereby given to all creditors of, or persons having claims against, Henry E. Abbey, John B. Schoeffel and Maurice Grau, individually or as copartners, lately doing business under the firm name of Abbey, Schoeffel & Grau, at the Metropolitan Opera House, corner of Thirty-ninth street and Seventh avenue, in the City, County and State of New York, and elsewhere, that they are required to present their claims, with vouchers thereof, duly verified, to the subscribers, the duly appointed assignees of the said Henry E. Abbey, John B. Schoeffel and Maurice Grau for the benefit of their creditors, at their place of business, the office of Olin & Rives, attorneys for the said assignees, room 671, number 82 Nassau street, New York City, on or before the 21st day of June, 1897.

Dated New York, April 9, 1897.

ARNOLD A. RAND and  
LUIS JAMES PHELPS,

Olin & Rives,  
Attorneys for Assignees,  
No. 82 Nassau street, New York City.

**No Concerts at Brighton Beach.**—Instead of the usual concerts at Brighton Beach this summer the pavilion where these were to have been given will be used for vaudeville.

**Gerard-Thiers Musicales Postponed.**—The musicale arranged by Mr. Albert Gérard-Thiers at his studio, 649 Lexington avenue, has been postponed until Friday, May 7.

**Success of Another Abercrombie Pupil.**—Following the lead of Miss Dorothy Morton, of The Geisha, Miss Charlotte Denneberg, who has adopted her mother's family name, De Layde, as her professional one, has succeeded Miss Florence Wolcott as prima donna of the Whitney Opera Company's Rob Roy, and has made a success in the part, as per the following criticisms:

Florence Wolcott, the *Janet*, is temporarily out of the cast on account of illness, and her part was assumed by an understudy, Miss Charlotte De Layde, and this young lady deserves more than a little praise. She committed neither the fault of too much pertness and freshness generally, which spoils the work of more experienced actresses than she, nor did she have the awkwardness and stiffness common to most neophytes, barring a lack of ease in the Highland costume. She sang the two ballads By His Side and The Merry Miller charmingly and unaffectedly, and deserved the applause she received.—*Worcester Daily Spy*, April 9, 1897.

Miss Florence Wolcott, who takes the leading rôle as *Janet*, was ill, but her part was so admirably sustained by her understudy, Miss Charlotte De Layde, that none except those acquainted with the facts knew that a change had been made in the cast.—*Lowell Mail*, April 12, 1897.

Owing to the illness of Miss Wolcott, the part of *Janet* was taken by Miss De Layde, a young lady with a very agreeable voice, who particularly pleased in Heatherbloom in the first act and Marjorie in the second act, receiving encores for both.—*Portland Daily Press*, April 14.

The part of *Janet* was finely presented by Miss De Layde, whose singing of My Home was one of the most enjoyable of solo bits heard here in a long time. We congratulate Mr. Abercrombie.—*Portland Daily Advertiser*, April 14.



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NEW YORK, April 24, 1897

THE Manuscript Society's third and last public concert was a fitting wind-up of a, to me, very interesting series. Other duties kept me at another assignment (Huhn concert) until Foote's suite in D minor was well under way; however, I heard enough of it to be impressed with the fact that it is "great stuff," as another young composer, whose own suite has been done there, put it.

Brandeis' song, sung by Lavin, made a decided hit, the audience insisting on its repetition. It is the prize song this year; the prize organ sonata I did not hear. Howson's theatre music is pleasing music; the composer conducted, displaying very evident "conductor's routine." Becker's march is very natural, flowing, well scored, and was understood and appreciated at once. Bartlett's violin concerto was to me most satisfying; the work has depth without dullness, grace without triviality, elaboration without overdoing, and should make for itself a career! I understand that Sauret, in Berlin, is to play it. Bartlett's field as a composer and his gifts seem unlimited; piano pieces without number, organ works, quartets, sacred and secular, violin solos, songs, choruses—in all departments of the creative sphere he is at home.

At the same moment when his violin concerto was being played the Rubinstein Club was singing his important work (for women's voices), the Crucifixus. Mr. Hubert Arnold played the concerto from memory, with fine verve and breadth. The orchestral accompaniment was too loud at times, but this was due as much to insufficient rehearsal as to the enthusiasm engendered by the individual players.

Of the infinite pains taken by the conductor of these three concerts, Mr. Silas G. Pratt, no one but those immediately concerned have the faintest idea. Remember all the works have to be studied from manuscript, and wonderful stuff it is frequently. To him be all the glory—and several of the dollars, I trust. A feature of the concert was the presence of several Buffalonians—Miss Jennie Lee, Mr. J. de Zielinski, Mr. Francis J. Underhill.

The annual dinner of the Manuscript Society will take place on Thursday evening, April 29, at 7 o'clock, at the Hotel St. Denis, Broadway and Eleventh street (entrance on Eleventh street). A number of distinguished speakers will be present, their subjects relating to music and the kindred arts. Tickets are \$1.50 each, including wine, and they may be obtained of Mr. Louis R. Dressler, No. 867 Broadway, treasurer of the society.

The last Chickering Hall invitation matinee musicale had this program:

Nocturne, Idylle, op. 19.....Fr. Doppler  
New York Philharmonic Club.

Piano—  
Suite, B flat major.....Händel  
Prelude, Aria con variazioni, Menuetto.....Chopin  
Etude, A flat, Eolian Harp.....Liszt  
The Nightingale.....Verdi  
Vocal, O Don Fatale (Don Carlos).....Verdi  
Flute—  
Largo.....Händel  
Scherzando.....J. Demersseman  
Piano, Isolde's Liebestod.....Wagner

Vocal—  
Love's Repose.....Purdy  
Dites-Moi.....E. Nevin  
A Question.....Lynes  
Serenade and Cossack Dance.....H. Hofmann  
New York Philharmonic Club.  
Feilding C. Roselle, dramatic contralto; New York Philharmonic Club, Eugene Weiner, director; Ida Letson Morgan, accompanist, and Amy Fay, piano.

The hall was crowded as usual, fair womankind predominating. Miss Roselle looked simply gorgeous in a light toilet, and I fear I found myself watching her rather than listening to the voice! However, she received vigorous applause, and sang In The Dark, in the Dew, a new song by Whitney Coombs; for encore, Love's Repose, by Mrs. McCracken Purdy, who was in the audience, pleased greatly. Ida Letson Morgan occupied her old place at the piano. Amy Fay's many admirers were out in full force, as was evident from the hearty, one might say affectionate, reception accorded her.

This busy woman, pedagogue, pianist, litterateur, linguist and what not, still finds time to practice, and the esteem in which she is held found expression in the masses of beautiful flowers fairly showered upon her.

Carmela Cosenza, the pianist, pupil of Miss Wheelwright, gave her concert on Wednesday evening in Madison Square Hall with this program:

Piano, sonata, op. 2, No. 3.....Beethoven  
Carmela Cosenza.  
Vocal solo, aria, Philémon et Baucis.....Gounod  
Miss Sally Akers.

Piano—  
Impromptu, op. 90, No. 4.....Schubert  
Hark, Hark, the Lark!.....Schubert-Liszt  
Carmela Cosenza.

Vocal solo—  
Canto del Presidario.....F. M. Alvarez  
Serenade de Don Juan.....Tschaiakowsky  
Mr. Emilio de Gorgoza.

Piano—  
Impromptu, op. 36.....Chopin  
Etudes, op. 25, No. 7, No. 9.....Chopin  
Berceuse, op. 57.....Chopin  
Valse brillante, op. 34, No. 1.....Chopin  
Carmela Cosenza.

Vocal solo—  
Thou Art Mine All.....Bradsky  
Les Filles de Cadix.....P. Tosti  
Miss Jennie Dutton

Piano—  
Pezzo Fantastico, op. 44, No. 2.....Martucci  
Barcarole, op. 30, No. 1.....Rubinstein  
Campanella.....Paganini-Liszt  
Carmela Cosenza.

This young Italian-American girl certainly plays well. She is but sixteen, but mature in person and musical judgment. Some of her best points are a facile technic, amazing strength of finger and wrist, reliable memory and steady nerve; her faults are abuse of tempo and an indiscreet use of pedal. She has warm temperament, a fine singing tone and no lack of sentiment, and with more attention to the intellectual side of music will some day take high rank, provided always she keeps at it and will dig for the diamonds underneath the musical surface.

Miss Akers was ably supported by Mr. Fizzarello (this is what the program called that excellent musician-accompanist, Joseph Pizzarello), but somehow or other the aria sounded weak, unsatisfactory. Miss Dutton was happy in the Tosti song, genuine Spanish genre-music. Again was "Fizzarello" a support and comfort to the singer. His accompaniments simply float along with, not after or before the singer.

Mr. de Gorgoza's singing was the entirely and indisputably satisfactory event of the evening. He has a magnificent voice, handsome stage presence and made nothing short of a furore.

Kate Percy Douglas' third and last (for this season) American song recital in Mendelssohn Hall drew together a throng of people as usual, and the close attention and appreciation of the audience were manifest. Lack of space, as well as the fact that the writer had much to do on that particular afternoon, prevents extended mention of this affair. To the songs sung by her, Mr. Marzo, Mr. Bartlett, Mr. Coombs, Mr. Koennenich and Mr. Dressler, the respective composers, played the piano accompaniments, Florence Buckingham Joyce supplying all the rest, fourteen in number. Mr. William C. Carl played these numbers:

Pastorale, in B flat.....Foote  
Finale, sonata, G minor.....Buck  
Spring Song.....Shelley  
Concert variations on the Austrian Hymn.....Paine

Mr. Carl's playing was a revelation of organ technic to many, as keyboard and pedals were in full view of the entire audience; people do so love to see what is going on!

Mr. Bruno S. Huhn's concert in Steinway Hall drew an audience of goodly proportions, who listened to and enthusiastically applauded the pianist's performance of these numbers:

Romance.....Ernest  
Barcarolle.....Borowski  
Air de Ballet.....Moszkowski  
Valse Chromatique.....Godard  
Two preludes.....Chopin  
Ballade, op. 47.....Chopin  
Mr. Huhn.

Impromptu.....Reinecke  
(From Manfred, by Robert Schumann.)  
Mr. Bernstein and Mr. Huhn.

Andante spianato and polonaise.....Chopin  
Mr. Huhn.

Second piano accompaniment by Mr. Bernstein.

Mr. Huhn is possessed of a wealth of temperament; everything I heard was spontaneous, full of warmth, impassioned and, it follows, interesting. Lack of time prevents further mention of this concert, except that I do want to mention Mr. Leland H. Langley's fine singing of the Evening Star, from Tannhäuser; he is a coming soloist for

our big concerts—mark my words! And also that Mr. Eugene Bernstein kindly, and at a day's notice, took Mr. S. B. Mills' place in the two piano works.

Mr. Allen G. Waterous gave a song recital in Chamber Music Hall, Thursday evening the 22d. Mr. Waterous is a young basso cantante. He has a beautiful voice, of unusual variety of color, especially the delicate pianissimo effects which are rarely heard in a bass voice. He sings with ease and freedom, with apparently no physical effort whatever. He is a pupil of Edmund J. Myer. Mr. Waterous will no doubt gain a high position on the concert stage, but he has yet much to learn. His program was rather weak, especially the middle numbers. His treatment of The Charmed Cup, by Roedel, and Bendemeer's Stream, by Gatty, showed variety of color and remarkable control. He should, however, learn to hold his music still and not constantly wave it up and down. Mr. Waterous was assisted by Miss Sadie Neu Milne, reader, who is always entertaining, original and artistic, Mr. Lewis W. Goerck, violinist, and by Mr. Joseph Pizzarello at the piano.

Mr. Pedro H. de Salazar, violinist, gave his annual concert last evening in Carnegie Chamber Music Hall. Assisted by Madame de Salazar at the piano, he played Grieg's sonata No. 3, Saint-Saëns' concerto No. 3, and Wieniawski's second polonaise.

Mlle. Eva de Sylva, a young soprano whose native place is Havana, contributed several numbers to the program. Mlle. de Sylva has spent several years studying in Paris with Masson and Wärtel, and has made her operatic début in France as *Carmen*. She has good vocal material and considerable range. Mlle. Sylva has been heard semi-privately at Madame Murio-Celli's this season, when her typical Spanish appearance and fine voice were much commented upon.

Mercèdes Leigh, reader, issued cards to meet Dr. John Clarke Ridpath, at her Carnegie Hall studio last Monday evening. Mr. Nutini, the blind Italian piano virtuoso, whose playing is always full of interest, provided much of the musical interest of the occasion.

Mr. J. W. Parson Price delivered a lecture at the Welsh Presbyterian Church, on East Thirteenth street, last Wednesday evening, subject, The Musicians of Wales, from the Earliest Days to the Present Time. This lecture was the result of extensive reading, studious research, and careful preparation, and was both interesting and instructive. Its delivery was interspersed with vocal and instrumental music. The lecture was under the auspices of the St. David's Society and was voted a great success. Another Welsh affair, in which Mr. Price was specially interested, was the dinner given to Mr. William James, who was a fine tenor and pupil of Mr. Price twenty years ago. *Y Drych*, the Welsh daily, says:

Evan Williams, y tenorydd Cymreig, i ganu "Hen Wlad y Menyg Gwynion," yr hyn a wnaeth mwyn hwyli dda oiaeth. Also, that Canodd ein baritone Cymreig; Gwilym Miles, nes swyno pawb; yna cafwyd anerchiad difyrus gan. That Rhaid yw i Gen. James, bob amser, mewn cynulliad Cymreig, gael "Hen Wlad fy Nhadau," a "Rhyfelgyrch Gwyr Harlech," felly canwyd y gynaf gan Parson Price, y gwyddodolion yn ymuno yn y corawd gyda hwylyfrydded Cymreig anarferol; and finally, Canodd Hugh Williams (o Wisconsin) "Love Is Bleeding" yn wefreiddiol o dda; Gwilym Miles y "Bedouin Love Song," a Mr. Williams "Ar hyd y nos," yn swynol.

Now if Evan Williams, Gwilym Miles and Parson Price did all these things we shall certainly have to have them arrested for something or other—I haven't just decided what. A man who will deliberately call another a "gwyddodolion," a "hwylyfrydded," and finally a "cafwyd anerchiad" deserves to be xprgftmbdred! I thought I knew one or two swear words, but I realize now that I am as a blithering idiot as compared to these!

The Edmund J. Myer lecture-recital was given at his roomy studio last Wednesday evening, and was a marked success, one of the best ever given. A very appreciative audience attended. He divided the lecture into two parts, of about twenty minutes each, the first part showing that when effort is direct and local freedom of form and of expression is impossible; local effort to control the parts above the chest, the lips, tongue, mouth, larynx, pharynx, &c. The second part showing that when all form and control is automatic, the result of flexible bodily position and action, that then all restraint is removed, and the voice is let or allowed to sing, not made to, as is the rule. That only when all restraint is removed has the singer perfect freedom of emotional (self) expression. And not only that, but under these conditions there is absolute automatic breath control.

The pupils who sang illustrated well the points made in the lecture, which is, of course, the special object. Many of the audience commented upon the fact that not only Mr. Myer's own singing, but that of his pupils, illustrated the



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lecture to an unusual degree. All sang well, but special mention should be made of Mr. Alfred E. Holmes, who has a fine baritone voice; of Miss Katherine Ward, who has a beautiful contralto voice, of great power and range. She is from Toronto, and is studying for grand opera. Miss Harriett E. Welch, of Buffalo, sang beautifully and her friends were delighted with her improvement.

This was the program:

First half lecture.	Edmund J. Myer.
Elsa's Dream (Lohengrin).....	Wagner
Deep in the Mine.....	Miss Harriet E. Welch.
Recitation, The Set of Turquoise.....	Clarence L. Horning.
Comfort Ye, My People.....	T. B. Aldrich
Every Valley Shall Be Exalted, (The Messiah).....	Lemuel B. C. Josephs.
Violin solo, Berceuse.....	Händel
Second half lecture.	C. H. Hampton.
The Enchantress.....	Daubé
The Awakening of the Rose.....	Arpad Rado.
Dio Possente (Faust).....	Edmund J. Myer.
Nachtlied.....	J. L. Hatton
Recitation.....	Miss Katherine Ward.
The Loreley.....	Miss Lillian Spickers.
Violin solo, Ungarisch.....	Gounod
	Alfred E. Holmes.
	Lemuel B. C. Josephs.
	Miss Harriet E. Welch.
	Hauser
	Arpad Rado.

Previous engagements made it impossible for me to attend the Richard Arnold Sextet concert, but a discriminating friend, for whom I can vouch, sends me this:

"I went to the concert given by the Richard Arnold String Sextet (which, by the way, is one of the best organizations of its kind in the country) in Mendelssohn Hall. The audience was a goodly one and seemed to thoroughly enjoy the musical treat given them by the club.

"The playing of the second number on the program—a group of three selections—was particularly pleasing and most beautifully rendered. In the first number on the program, a quintet for strings by Mendelssohn (op. 87), the second movement, Andantino Scherzando, was somewhat blurred, owing to a lack of rhythm on the part of some of the members of the quintet. This was also noticeable during the cello solo in the third movement (adagio). I do not speak of this in a fault-finding way, but merely with the idea of drawing the attention of the club to this fact, in order that it may be remedied. I was sorry to be unable to remain for the last number, op. 48, by Tchaikowsky.

"Mrs. Adele Laeis Baldwin, contralto, was the assisting artist, and for her first number she sang Schubert's Erl König, and though repeatedly recalled could not be induced to sing again. Her second number consisted of two songs, Hymne à Eros, by Holmès, and Chanson de Musette, by Thomé. In this last song Mrs. Baldwin fairly captured her listeners, who simply refused to allow her to retire; she sang as an encore a little lullaby of her own, which she herself accompanied. The concert was one of the best I have attended this season."

Mr. G. P. Benjamin, organist-director of Calvary M. E. Church, Seventh avenue and 129th street, has had quite a bit to do recently, among other things the performance of Esther by the Epworth League chorus, with the following cast:

Esther, the Queen.....	Miss Etta Wright
Ahasuerus, the King.....	Mr. J. A. Glass
Haman, Counsellor.....	Mr. Chas. Barker
Zeresh, Haman's wife.....	Miss M. R. Healy
Mordecai, the Jew.....	Mr. A. J. McClintock
Mordecai's sister.....	Miss May B. Weeks
Prophetess.....	Miss Ella Nicholson
Median Princess.....	Miss Carrie Buser
Persian Princess.....	Miss Fannie Buser
Hegai, the Priest.....	Mr. Geo. B. Sanders
Scribe.....	Mr. P. M. Fisher
Herald.....	Mr. C. W. Chadwick
Harbonah.....	

There was a rousing chorus of sixty voices, with Miss

L. B. Knox, pianist; Mr. G. P. Benjamin, organist, and Mr. E. V. Edel, leader. The following Easter program was presented at his church:

This Is the Day.....	Cooke
Christ, Our Passover.....	Schilling
Hail the Blessed Easter Morn.....	Benjamin
Easter Triumph.....	Holden
Resurrection, soprano solo.....	Shelley
Day of Days.....	Vandewater
Mrs. L. C. Weedon, soprano soloist; chorus of twenty voices.	

You remember I announced the marriage-to-be of Mr. Lucien G. Chaffin's daughter Ethel a fortnight ago; well, here are further details:

Miss Ethel Chaffin, daughter of Mr. Lucien G. Chaffin, and Mr. Arthur Balthasar, son of Mr. and Mrs. Ewald Balthasar, Central Park West, were married last evening at St. Agnes' Chapel, West Ninety-second street. The Rev. Dr. E. A. Bradley, rector of the church, performed the ceremony.

The maid of honor was Miss Louise Hawkins, of Babylon. Mr. Manfred Uhl was best man. A reception followed at the home of the bride's grandmother, in the Metropolitan, Boulevard and Eighty-eighth street.

Here also is another wedding announcement, clipped from the *World*:

Miss Carrie Eckert, a well-known vocalist of Buffalo, was married yesterday afternoon to Mr. Frank Case, chief clerk of Taylor's Hotel, Jersey City. The wedding was in the hotel parlor, and was witnessed by only a few intimate friends.

Mrs. Caroline Eckert-Case was contralto for several years at the Delaware Avenue M. E. Church, of Buffalo, and is a singer of exceptional qualities. She is sure to assume an important position here, and I call attention to the name, C-a-s-e.

An open meeting of the executive and program committees of the National Music Teachers' Association, to which musical-professional people generally were bidden, was held at Mrs. Theodore Sutro's last Monday evening. The statements were made that the coming meeting will be the most important musical event of the closing century, and also that every phase of musical culture will be discussed by the most progressive musicians. The program will include an oratorio with full chorus and grand orchestra, famous orchestral works, M. T. N. A. prize program, chamber music and a variety of attractive instrumental and vocal numbers by the most eminent artists.

President Herbert Wilber Greene made an address, followed by Mr. Silas G. Pratt, Dr. John C. Driggs, R. Huntington Woodman, Mrs. Florence Sutro, Mr. Theodore Sutro and Dr. Henry G. Hanchett. Ways and means, plans and why and the how were discussed, and I was particularly struck with the earnestness and interest of all concerned. They evidently mean to make a big success of this coming meeting.

Mrs. George F. Ryno, a pupil of Mr. Lewis W. Armstrong, for some years soprano of the New York Presbyterian Church, Seventh avenue and 128th street, died early in the month. A friend writes: "She possessed a beautiful lyric soprano voice, running up to F in alt, and was of a sunny disposition, winning all who knew her to love her. A word of regret at her untimely taking off will be appreciated by her heartbroken young husband. She was only twenty-four, and had been married three years."

Mr. Lewis W. Armstrong, vocal specialist, has given several studio musicales this season. At a recent event of this sort the participants were Miss Julia Wohlfarth, Miss Frances W. Taylor, Miss Eugenia M. Shepard, Miss Anna M. Morrell, Miss Florence J. Smyth, Mrs. A. Marie Merrick, Mrs. Edith DuMond, Miss Lillian Ketchum, Mrs. George F. Ryno, Mr. Harvey W. Mitchell, Mr. David C. Taylor, and a chorus of a score or more of voices, who sang Eichberg's To Thee, O Country. Mr. Armstrong himself also sang Rubinstein's Longings.

Mrs. Armstrong's piano studio recitals have also been a feature. A program before me contains the names of the following young pianists: Misses Aletta Rankin, Hazel

Alexander, Blanche M. Beeks, Grace Bussey, Catherine L. Chambers, Bessie MacDonald, Charlotte A. Tice, Annie L. Anderson, Emily J. Beeks, Master Harry Moore and Master Charles English. The composers were Low, Chopin, Schumann, Weber, Rubinstein, Hollander, Lichner and others.

#### CHOIR NOTES.

Mr. William R. Squires is the new tenor of the Broadway Tabernacle (Because-I-Love-You-Deer Hawley's choir) beginning next Sunday. He leaves the Central Congregational Church, Dr. Lloyd's, on Fifty-seventh street. Mr. Hawley will also have a so-called "second quartet," the members of which are not, at this writing, all engaged.

At Calvary P. E. Church, Fourth avenue and Twentieth street, young Stringer is the solo soprano. He is the son of the male alto of the same choir.

Miss Fannie Hirsch remains as one of the solo sopranos at Temple Emanu-El. She sang a week ago at a wedding at the Hotel Majestic.

Cate Stella Burr leaves the Fifty-seventh street Central Congregational Church to assume the position as organist-director of Grace M. E. Church on 104th street, a beautiful church and fine organ.

Mr. W. H. MacGregor is the new tenor of West End Presbyterian Church, Frank Treat Southwick, organist-director. What's the phrase about the "clan Macgregor?" Something about the bonnie Scot being "first in battle, first in song?"

Another Mac, namely, Joseph, surnamed McCarthy, is the new tenor of Christ P. E. Church, City of Churches.

The bass of the same choir the ensuing year is Dr. Victor Baillard, a pupil of popular Francis Fischer Powers. A curious coincidence is the fact that both these men leave the same choir here—that of the Divine Paternity, Universalist, Fifth avenue.

Mr. S. Fischer Miller, the tenor of the Fifth Avenue Baptist Church, one of the positions all tenors aim for, sang at a dinner given at the Holland House one evening last week.

Herbert Witherspoon, bass, sang at one of the concerts in the series arranged by the Union League Club, of Brooklyn, a short time ago. On Wednesday evening, April 28, the following artists are to appear: Miss Edyth Le Gierse, soprano and harpist; Madame Marion Van Duyn, contralto; Friulein Leontine Gaertner, 'cellist; Mr. Franz Wilczek, violinist; Mr. Richard T. Percy, accompanist.

Mr. Alf Hallam's Mount Vernon Vocal Society will give the first production of P. A. Schaeffer's oratorio, Lazarus, words by Addison F. Andrews, on May 21, the soloists to be the members of Mr. Schaeffer's choir—namely, Mrs. Shannah M. Jones (the new soprano, formerly of Buffalo, now of Pittsburg), Mrs. Carl Alves, alto; Mr. William H. Rieger, tenor; Mr. Ericsson F. Bushnell, bass. The work is laid out on broad lines, and is said to be most interesting. Mrs. Jones, just mentioned, is to be the soloist at the concert of the Troy Vocal Society, May 26; negotiations are also in progress for a good sized orchestra for this occasion.

Speaking of Troy reminds me that some time ago I met Miss Marie Keller, alto, who occupies a prominent position as vocalist and church singer in that city. She is to sing at the Binghamton meeting of the New York State M. T. A. in July; also with the trio of ladies called the Bohemian Trio.

A new singer hereabouts and one sure to occupy important positions, provided he has energy and patience and perseverance and faith in himself—away with luck! there's no such thing—is Mr. Earle Percy Parks, baritone, who has spent several years studying in Germany, returning six months ago.

Three very interesting entertainments were given last week by the Boys' Society of St. Columba's Church on the evenings of the 20th, 21st and 22d. Some very clever work was done by the Boys' Glee Club, and too much cannot be said of the manner in which they gave The Sailor's Glee. The soloists of the evening were James Clark and Master

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Edward Hunter. The sketch that followed was well given by the boys, and much can be expected at their next attempt.

The meeting of the program committee of the State association brought our old friend the tenor Thomas Impett here, who is active on this same committee—indeed I have a well founded belief that "Tommy" is active in all things.

This clipping from a local music weekly is so glaringly wrong that I reprint it.

At Mr. W. C. Carl's choir at the First Presbyterian Church, which is a chorus choir, no important changes will take place. Everything works with the greatest harmony, and their eminent organist is to be congratulated thereon.

Mr. Carl's choir is a quartet, consisting of Miss Mary H. Mansfield, Mrs. Antonia H. Sawyer, Mr. E. Ellsworth Giles and Mr. Luther Gail Allen. Mr. Giles, tenor, goes to Dr. Behrend's (Organist-Director Hanchett), Brooklyn, the remaining members, with Mr. Lloyd Rand, tenor, to Rutgers Presbyterian Church with the writer.

Mr. Carl's choir the coming year will consist of fourteen voices, specially selected from among several hundred applicants, forming a paid semi-chorus which should be capable of adding much to the musical attractions of the "Old First." Because of the peculiar, and I say cheerfully, happy circumstance of my connection with Carl's ex-quartet—not every organist gets a well-drilled, harmonious and congenial quartet to go with him simultaneously to his first important position!—I may lay claim to being posted in the matter.

Notices of several concerts, including the Hahnemann Hospital benefit last Friday, and the Klock New Rochelle concert a week ago, are unavoidably postponed a week.

F. W. RIESBERG.

**Bruno Siegfried Huhn, Pianist.**—At the Cuban benefit, Central Opera House, Mr. Huhn appeared as soloist, playing the Raff arrangement of the brilliant waltz from Gounod's Romeo and Juliet. He also played at the Fresh Air Fund concert, playing Godard's Chromatic Valse, an Air de Ballet, by Moszkowski, and other things with success.

**Dr. Gerrit Smith at Hagerstown.**—Dr. Smith left for that city on Friday to inaugurate a new organ. His recent visit to Baltimore on a similar errand created a demand for his reappearance, hence this second engagement. His testimonial concert occurs here in the Presbyterian Building Hall, corner Fifth avenue and Twenty-first street, Wednesday afternoon, the 28th inst.

**Organist William C. Carl's Engagements.**—Early this week this eminent organist leaves for a short tour West, which will include Indiana, Ohio, and an organ opening at Niagara Falls, N. Y. Of one of his novelties, played recently, he writes an inquiring friend:

The Final Alla Schumann, by Gullmant, has for its theme an ancient Noël, and is new. M. Gullmant sent me the copy a short time ago; it is written for organ and orchestra, of which I played his copy, transcribed for organ alone.

**Abbie Clarkson Totten, Soprano.**—Abbie Clarkson Totten, the soprano whose picture appeared in a recent issue of this paper, has been engaged to sing at a grand concert given by a Royal Arcanum Council in Jersey City next Friday evening. She is available for concert and church engagements of any kind, and has changed her residence and studio to 228 West Twenty-fourth street. The following speaks for itself:

The first anniversary of Woodside Commandery, No. 614, United Order of the Golden Cross, was celebrated at their citadel on Sunday evening, January 20, and the exercises were continued on the following evening with a public installation of officers, &c. The special feature of the Sunday evening meeting was the singing of Abbie C. Totten, whose rich, sweet voice and pleasing manners stamped her at once a pronounced favorite; that before she had sung her second song the committee secured her services for the following evening, and it was at this meeting (packed to the doors) that she distinguished herself. She carried the house by storm. Nothing has ever been heard here to equal her. She sings with such grace and ease that she really appears to put forth no effort. She also sings with such a rich clearness that you can distinguish every word. To all commanderies in this jurisdiction I can and do most confidentially recommend her to any giving concerts or entertainments in connection with our order. GEORGE JONES, Grand Keeper of Records, State of New York.



**EASTER** week resounded with a burst of melody, and now the martial strains of military music fill the air. The brides of Easter were all blessed with sunshine, and at nearly all the weddings the music was a distinctive feature.

At St. Bartholomew's Church, at the wedding of Miss Ethel Kissam and Mr. Arthur Train, of Boston, the bride being a niece of the late Mrs. W. H. Vanderbilt, the music was particularly elaborate, and was provided by forty members of the vested choir of St. Bartholomew's under the direction of Mr. Richard Henry Warren. Previous to the ceremony Mr. Warren played Liszt's Thou Art Like Unto a Flower, the slow movement from Schumann's symphony in D minor, the Prize Song from the Meistersinger and Benediction Nuptiale of Saint-Saëns. The processional hymn Love Divine was sung, and as the wedding party came up the aisle the Nuptial Chorus from Lohengrin was sung. During the ceremony the choir sang O Perfect Love and the bride and groom passed down the aisle to the familiar strains of Mendelssohn's Wedding March.

A pretty form was observed at the Church of the Heavenly Rest at the wedding of Miss Ione Pickhardt and Mr. Charles W. Shope. The choristers, singing a bridal hymn, met the bridal procession in the aisle, and after the betrothal service was read Moore's melody Believe Me if All Those Endearing Young Charms was given.

On Thursday morning, the 22d, at the Marble Collegiate Church, Twenty-ninth street and Fifth avenue, occurred a quiet and interesting wedding, when Miss Jennie Dickerson, formerly contralto of the church, and later well and most favorably known throughout Great Britain as leading contralto of the Carl Rosa English Opera Company, was married to Mr. John R. Bartlett, the well-known financier. At the special request of the bride, whose *Ortrud* made such splendid success in England, the organist confined his selections to the opera of Lohengrin. The bridal chorus and march was played for the entrance and through the ceremony the Nuptial music of the third act was softly played, making an exquisite accompaniment to the simple and impressive marriage ceremony. A few friends and relations, less than a dozen in number, were the only witnesses to the ceremony. Miss Dickerson was a pupil of Signor Errani and Madame Murio-Celli, and resigned her position in the choir only when she went abroad to join the Carl Rosa Opera Company.

The first music of last week to take the form of a musical function was at the home of Mrs. Frederick Goodridge, at No. 250 Fifth avenue. Mrs. Goodridge entertained about 300 of her friends with a superb concert given by Mr. David Bispham, Mr. Charles Gregorowitsch and Mr. Henry Waller. The following program was listened to:

Albumblatt.....	Wagner-Wilhelmj
Ballad, Archibald Douglas.....	Mr. Gregorowitsch.
Gypsy Airs.....	Mr. Bispham.
Piano Solo, Isold's Liebestod.....	Mr. Gregorowitsch.
	Wagner-Liszt
	Mr. Henry Waller.

Songs—	
Die Mainacht.....	Brahms
The Clown's Song.....	Schumann
	Mr. Bispham.
Violin Soli—	
Sérénade.....	Pierré
Mazurka.....	Zarzycki
	Mr. Gregorowitsch.

Songs—	
Oh, Let Night Speak of Me.....	Chadwick
Myself When Young.....	Liza Lehmann
Young Richard.....	Old English
	Mr. Bispham.

Duo for two violins, Navarra.....	Sarasate
Mr. Gregorowitsch and Mr. Sinaheimer.	
Accompanists, Mr. Fazer and Mr. Waller.	

At the Pocantico Hills Lyceum on Monday evening a musicale was given, the proceeds of which are to be devoted to the purchase of additional books for the library. Liberal donations by Messrs. John D. Rockefeller, Rufus W. Weeks, A. G. Sherwood and a few others augmented the returns. The entire population of Pocantico Hills attended, together with a delegation from Tarrytown and New York. Among the assisting artists were Miss Eloise Hermance and Miss Edith Arnold, Mr. William A. Lockwood, Mr. Arnold Hunter, Mrs. Hans Doring and Miss Staubach.

The Twelfth Night Club, that band of attractive, clever and amiable young women who shine behind or near the footlights, are untiring in their carrying out of social duties, which are evidently a pleasure to them. Now and then they seize bodily on some lone man, an object of their admiring regard, and make him the guest of the club and show him how things ought to be done on these occasions. On Easter Monday afternoon Mr. E. M. Holland was the favored male specimen and a quaint Easter repast was served in the pretty clubrooms at the Berkeley Lyceum, which were made still more attractive by decorations appropriate to the season.

Among those present were: Mrs. L. A. Nicholls, Mrs. Georgia Powers Carhart, Miss Helen Phelps, Mrs. Bronson Howard, Mrs. Edwin Low, Miss May Robson and Miss Viola Allen. The hostesses were: Mrs. Sydney Rosenfeld, Miss Francis Nathan, Miss Maud Hosford and Miss Ella Starr. The musicale program was charming, and Miss Marie Stori sang Strelezki's Happy Days, playing her own violin obligato. Miss Feilding C. Roselle sang Nevins' Dites-Moi, Chapman's This I Would Do, Combs' In the Dark, in the Dew and Guy d'Hardelot's Mignon.

Under the patronage and auspices of Mrs. Anson P. Atterbury, Mrs. George Morgan Brown, Mrs. Le Roy Cox, Mrs. Alfred Mahan, Mrs. Richard King, Mrs. P. J. Searing, Mrs. George Waddington and others a concert for the benefit of the West Side Fruit and Flower Mission, No. 312 West Fifty-fourth street, was given in Assembly Hall, United Charities Building, Fourth avenue and Twenty-second street. There was singing by the People's Glee Club, Mr. John F. Hevey, conductor; Mrs. Edward Augusta Weeks, contralto; Miss Cecile A. Stolberg, soprano; Miss Beatrice Eberhard, violinist, and Mr. Ralph Dayton Hansrath, pianist.

What might be called a musical dinner was given at the Windsor Hotel on Easter Monday for Miss Mabel McKinley, niece of President McKinley, by her parents, Mr. and Mrs. Abner McKinley. The affair was in honor of Miss McKinley's cousins from Holyoke Seminary and Smith College. The floral appointments were superb, and during the dinner Melville Brown's full orchestra rendered an agreeable program, playing compositions of Lavalie, Navarro, Puerner, De Lisle, Wernieg, Dietrich and Cizbulka. The guests included Mr. and Mrs. J. Vinton Dahlgren, Judge and Mrs. Abram Lawrence, the Misses Leland, Mrs. Bryce Gray, Mr. and Mrs. Vanderbilt Cross, Miss Bessie Belden, Miss Virnie Johnson, Miss Enid Locke, Miss Ethel Williams, Mr. Bradlee Strong, Mr. Lewis Wiggins and Col. W. C. Brown.

One of the most successful musicales of the week was the piano recital given by Mr. Arthur Whiting, formerly of Boston, at the home of Mrs. William H. Draper, No. 19 East Forty-seventh street. Mr. Whiting, in the last two



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"SIEVEKING has a singing touch, abundant technique, tremendous wrists, supple and sonorous, and a most brilliant style. His success last night was marked."—*New York Morning Advertiser*, November 16, 1896.

"He played it splendidly, betraying in his performance a good share of all the qualities that go to the making of a great pianist—sensitive, emotional, intellectual. What strikes one first is the sensuous beauty of tone, so essential for real charm."—*New York Evening Post*, November 16, 1896.

"His recitals in December promise to be well attended, judging from the flattering comments of last night."—*New York Press*, November 16, 1896.

"When the occasion required it he could accomplish wonders but he did them more as a matter of course and less for making a display than is the way of most artists. The audience felt at once that the man placed the forcible expression of thoughts or moods above mere musical fireworks."—*The Mail and Express*, New York, November 16, 1896.



years, has established a popularity in New York in every way commensurate with his standing in Boston. Mrs. Draper's music room was well filled on Thursday, among those present being Mrs. H. O. Havemeyer, Mrs. Schirmer, Mrs. Laurence Hutton, Mrs. C. B. Foote, Mrs. Dana and Miss Frances Ogden Jones. The following program was given:

Fantaisie, C minor.....Bach  
Menuetto (for the left hand).....Rheinberger  
Fugue, G minor.....Brahms  
Rhapsody B minor.....Brahms  
Albumblatt.....Grieg  
Humoreske, in the Mountains.....Schumann  
Fantaisie, op. 17.....Whiting  
Fantasy, op. 11.....Whiting

Piano and orchestra.  
(The orchestral part was played at a second piano by Mrs. Foote.)  
Moderato maestoso, allegro appassionato; Pastorale, allegro appassionato; Finale.

That enterprising and artistic body of women comprising the Harlem Philharmonic Society, gave its last morning musical of the present season last Thursday morning in the Y. M. C. A. Hall, No. 5 West 125th street. The program was as follows:

Quartet, D major.....Mozart  
Allegretto, Minuetto.  
Andante, Allegretto.  
Das Bild.....Schubert  
Doppelgänger.....Schubert  
Who Is Sylvia?.....Herbert Witherspoon.  
Prize Song (Meistersinger).....Wagner  
Franz Kaltenborn.

'Cello—  
Romanza.....Popper  
Scherzo.....Grieg  
Mr. Beyer-Hané.  
Song of Love.....Nevin  
On Land or Sea.....Mary Knight Wood  
Herbert Witherspoon.  
Quartet, op. 27 Romanza, Saltarello.....Grieg

The quartet consisted of Mr. Franz P. Kaltenborn, first violin; Mr. Carl Windrath, second violin; Mr. Ernst Bauer, viola, and Mr. Herman Beyer-Hané, violoncello. Mr. W. E. Mulligan was accompanist and Mr. Henry T. Fleck conductor. The stage represented a conservatory full of palms and climbing roses, and above it, in the centre, was a lyre with a flight of doves around it. The ushers, carrying bouquets of wild flowers, were Miss Bonyuge, Miss Beal, Miss Marion Clark, Miss Helen Riker, Miss Helen Bigelow and Miss Olive Hitchcock.

At the conclusion of the regular program two surprises were in store for the audience. Miss S. C. Very, who was present as the guest of the president, Mrs. Thomas H. Newman, played several piano solos, and after that a beautiful floral wreath was presented to Mrs. Newman by the members of the executive and nominating committee. Mrs. Charles R. Treat made the presentation speech in a few gracefully chosen words. Mrs. Newman succeeded Mrs. Daniel Lamont as president of the club and was three times re-elected, recently declining a nomination; but at a meeting of the board of directors it was decided that she must be persuaded to take charge of a coming festival, where there will be 1,000 voices in the chorus. Accordingly the ladies of the board set forth to do battle with a woman's "No." They formed in line and marched in a body to the residence of Mrs. Newman, No. 7 East 124th street, to inform her of their decision, and at this urgent request she consented to assume the responsibility. Among those who took part in this demonstration were Mrs. Ashbel P. Fitch, Mrs. J. Jarett Blodgett, Mrs. C. W. Dayton, Mrs. D. Phoenix Ingraham, Mrs. Charles R. Treat and Mrs. Hamilton Higgins.

On Friday evening last a soirée musicale was given at the house of Mrs. Frank Northrop, No. 33 West Thirty-fourth street, in honor of Miss Emma Heckle, soprano,

with the assistance of some of New York's best known musicians.

A varied program was presented, as the following will show:

Frühlingsnacht.....Schumann  
Es blinkt der Thau.....Rubinstein  
Away.....Zoellner

Andante from third concerto.....Goldermann  
Mr. Chas. W. Rietzel.

L'Souper.....Clayton Johns  
Peu de Chose.....

Si mes vers.....Hahn  
The Blackbirds.....Hunt

Aria, Samson and Delilah.....Saint-Saëns  
Miss Heckle.

My Queen.....Blumenthal  
Mr. Francis Fischer Powers.

Legende.....Wieniewski  
Mr. Henri Ern.

In Autumn.....Well  
Spring Song.....

Duet, Night Hymn at Sea.....Thomas  
Mr. Powers and Mr. Victor Baillard.

Synnové's Song.....Kjerulf  
Kitty of Coleraine.....Newcombe  
When Thou Art Near.....Lohr

Ave Marie (violin and cello obligato).....Gounod  
Miss Heckle.

Repentir.....Gounod  
Where Blooms the Rose.....John  
Mr. Baillard.

Trio, Spring is Returning.....Gilchrist  
Mrs. Burch, Mr. Karl and Mr. Powers.

The closing concert of the season of the Lenox Choral Society, Miss Maud Morgan director, was given on Friday evening last at the Mendelssohn Glee Club Hall. The soloists were Miss Maud Morgan and Mr. William Carl, and the closing number, as usual, was The Star Spangled Banner, arranged for Miss Morgan and the Lenox Choral Society by Mr. Alfred H. Holden. An informal dance followed the concert and the guests were received by Mrs. Henry Topham, Mrs. William Blair Corney, Mrs. Clarence Corney and other members of the reception committee. The ushers were Messrs. Louis Brown, Charles Hall, E. Van Der Horst Koch, B. F. Mills, William Rogers, Roger Conant, E. C. Hebbard, David Nevins and F. S. Sperry.

On Friday evening, at Madison Square Garden Concert Hall, the twentieth annual concert of the Columbia University Musical Society was given with the assistance of the College Philharmonic. The Glee and Banjo clubs were in fine form and distinguished themselves before a delighted audience.

On Saturday evening clubs from Union College gave a concert before a large audience in Mendelssohn Hall. It was the first appearance of the Union men before a New York audience, and they gave with much gusto a captivating program.

The Yale Glee and Banjo Club will take the field on Friday evening next and give their annual concert at Carnegie Hall. There is a yard long list of patronesses, including every name of note in the city, and, as usual, there is a great fluttering among the buds as the Yale men come in sight.

A concert for the benefit of St. Mary the Virgin's Protestant Episcopal Church was given at the Waldorf last Monday evening under the management of Mrs. J. R. F. Lake. The artists were popular favorites, including the ever beautiful Mrs. James Elverson, Jr., better known to the public as Miss Eleanor Mayo; Mrs. Katherine Bloodgood; Mrs. Paul Moran, violinist; Miss Eugénie Maria Ferrer, pianist; Mr. E. C. Towne, tenor, and Mr. J. C. Dempsey, bass, whose success with Mme. Nordica's concert troupe this year was so marked.

This afternoon a concert is to be given in the Audience Hall of the Presbyterian Building, No. 156 Fifth avenue, as

an expression of appreciation for the generous and untiring efforts of Dr. Gerrit Smith, who has in years past given 225 free organ recitals. The following artists will assist: Miss Marguerite Hall, mezzo soprano; Mrs. Gerrit Smith, soprano; Mr. Heinrich Meyn, baritone; Mr. Frans P. Kaltenborn, violin; Mr. Felix Boucher, cello, and Mr. Homer Bartlett, pianist.

Mrs. Gerrit Smith, assisted by Mr. Ben Davies, will give a recital of old English songs and ballads on Saturday afternoon, May 1, at the studio of Dr. and Mrs. Smith, No. 53 East Fifty-sixth street.

On Saturday evening an entertainment much out of the ordinary will be given at the Carnegie Lyceum for the benefit of the Church Settlement Home at Graymoor and the building fund of an All the Year Round Home for Destitute Children. The patronesses are Mrs. F. A. Starring, Mrs. Austin Flint, Mrs. William Barclay Parsons, Mrs. John T. Sherman, Mrs. Sylvanus Reed, Miss Ann S. Stephens, Miss Porter, Miss F. E. Bean and Miss C. L. Bean.

A dramatic sketch, after Rudyard Kipling, called On the Frontier, will be given under the direction of Mr. William J. Romain. Those who will take part in the play are Mr. Perry Averill, Mr. H. K. Reynolds, Mr. F. N. Drake, Mr. C. A. Coan, Mr. A. E. Drake, Mr. Edward B. Campbell, Mr. Orton Bradley, Miss Alice Robbins, Miss Chadwick, Miss E. D. Smith and others.

In the first act Mr. E. B. Campbell will sing Follow Me 'Ome, with music by Mr. Orton Bradley, and in act third Mr. Bradley will sing The Road to Mandalay, with music by Miss Laura Sedgwick Collins. Songs have been expressly composed for this occasion.

On Tuesday last at the final junket of the Midwinter Club the bright particular musical attraction of the evening was the appearance of the Misses Leach, with their clever and amusing negro songs with banjo accompaniment.

The Lenox Choral Society, Miss Maud Morgan conductor, will give the last of its three private concerts at the Mendelssohn Glee Club Hall on Friday, April 23, in half-past 8 o'clock.

The Union College boys will give one of their entertaining glee, mandolin, banjo and guitar club concerts in the Mendelssohn rooms on Saturday evening, April 24.

On Friday next a soirée musicale will be tendered to Miss Emma Heckle at the residence of Mrs. Frank Northrop, No. 33 West Thirty-fourth street, at 8:30 o'clock. The assisting artists will be Miss Marguerite Hall, Mr. Tom Karl, Mr. Francis Fischer Powers and Mr. Leo Stern.

Mrs. James H. Bailey's musicale Tuesday afternoon at her lovely home on West End avenue was a nice affair. She was assisted in receiving by Mrs. Antonia H. Sawyer and Miss Vosburgh, and the musical part of the affair was furnished by Miss Mary H. Mansfield, Miss Kate Percy Douglass, sopranos; Miss Eva Hawks, alto; Mr. E. Ellsworth Giles, tenor; Mr. John Dempsey, baritone-bass; Mr. Henry K. Hadley, violinist-composer; Mr. Louis Blumenberg, cello; Mrs. William Hunter Brown, solo pianist, and Mrs. Florence Buckingham Joyce, accompanist. Among other things Mrs. Sawyer sang Bemberg's Chant Hindu and Goring-Thomas' Time's Garden, both with cello obligato by Mr. Blumenberg. Among those bidden were: Mr. and Mrs. F. Guild, Dr. E. J. Strong, Mr. W. C. Carl, Mr. Frank A. Bicknell, Mr. and Mrs. J. C. Dempsey, Mr. and Mrs. Edward Lauterbach, Mr. and Mrs. James Harden, Mr. Javvier Le Duc, Mrs. Mary Knight Wood, Dr. and Mrs. Charles H. Knight, Mr. Whitney Coombs, Mr. F. F. Powers, Mr. Tom Karl, Mr. Durey, Mr. Charles Ham, Miss Alice Ham, Miss V. Young, Mr. and Mrs. E. Loyd Field, Capt. and Mrs. Robert Steele, Mr. and Mrs. Frank Fowler, Mr. and Mrs. Foster Millerken, Mr. and Mrs. R. C. Boyd, Mr. and Mrs. C. D. Sayre, Mr. and Mrs. Charles Jardine, Mrs. Gustavus Winston, Mr. and Mrs. J. T. Cameron, Mr. F. Vermoeh, Miss Marguerite Hall, Mr. and Mrs. J. Armour Galloway, Dr. and Mrs. J. Savage, Dr. Robert Collyer, Dr. W. W. Walker, Mrs. Julia De Blois, Mr. W. De Blois, Dr. and Miss Gerrit Smith, Mrs. Annie L. Cary Raymond, Mr. and Mrs. Harry Morse.

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All changes in advertisements must reach this office by Friday noon preceding the issue in which changes are to take effect.

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## THE MUSICAL COURIER TRADE EXTRA.

Published Every Saturday during the Year.

GREATEST ADVERTISING MEDIUM FOR ALL  
MANUFACTURERS AND IMPORTERS OF MUSICAL  
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For particulars apply to "Trade Department," MUSICAL COURIER.

ESTABLISHED JANUARY, 1880.

No. 895.

NEW YORK, WEDNESDAY, APRIL 28, 1897.

The London *MUSICAL COURIER* is published every Thursday from 21 Princes street, Cavendish Square, Oxford Circus, W., London, England. This paper, while containing the salient points of *THE MUSICAL COURIER*, of New York, devotes special attention to music throughout Great Britain and the British Colonies.

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THE MUSICAL COURIER COMPANY,

Union Square, West,

New York City.

IF this issue of *THE MUSICAL COURIER* should reach our readers later than usual it will be due to the closing of the press on Tuesday, April 27, Grant Memorial Day.

MANAGERS of musical affairs should hesitate a little before making definite announcements. Here is Mr. E. F. Guzman, who gives what are called the Metropolitan concerts in Washington, announcing the following artists for the next season: Chaminade, Marteau, Rosenthal and Gerardy. Now, while Marteau and Rosenthal are reported as having signed, there is no reason for believing that the other two have fixed upon America for the next season. Announcements should be made only when the arrangements are definitely fixed, and we are quite sure that Guzman has no signed contracts with any of these artists to justify any such definite announcement.

"SUPPOSE we wanted to give opera with native American artists, where are they?" We hear that question frequently. It is because we cannot find them that we must have the system that prevents their growth and evolution abolished. We shall never have opera under the proper native auspices until the native is put upon the same level with the foreigner, but so long as the foreigner controls the opera here and all operatic destiny no Americans can ever secure sufficient encouragement to cultivate that branch of music with prospects of final equalization. We are ostracized, and that condition must be changed, and will be changed. Mr. Damrosch could have scraped America with a fine tooth comb, and could not have succeeded in collecting a worse aggregation of singers than those he imported from Germany, but they were foreigners, and a bad foreign singer is always better than a good American singer with such managers as Damrosch, Ellis, Grau and Jean Reszké. These men absolutely refuse to countenance American singers unless they agree to sing for nothing, and that is the result of the high salary crime. Of course such a state of affairs will not be endured any longer, and this paper will publish all the evidence to prove, as time produces it, that a new condition must and will arise from this artificial and false relation of things.

One season of opera with a fair field for Americans, and we could prove to the world that our artistic, musical and dramatic resources are equal at least to those of Poland, or Sicily, or Bohemia, or Navarre. But when our young people are driven into obscurity by prejudice and intrigue, how are they to exploit their talents?

WE understand that Ysaye, the violinist, has several offers from American managers for next season, but that no negotiations have been closed as his terms, \$500 a night for fifty to one hundred nights, together with expenses at first-class hotels, &c., are considered too much of a risk. Ysaye also insists upon a deposit, although he does not propose to deposit any money himself as a guarantee that he will come. We protest against any such prices to a violinist who is glad to get \$50 a night in Europe. The price a manager must charge for him here is about \$800 to \$1,000 a night to cover his expenses and salary, and that drives up the prices which the public must pay to hear him, whereas the public in the few cities of the Netherlands and Belgium and once in a year or two in France who hear him can do so for from ten cents to one dollar. Here we must pay high prices because he charges Americans ten times as much and then laughs up his sleeve—for it is to laugh. He can remain at home and the people here will have to suffer awhile. They have managed to get along 400 years without hearing Ysaye and they can stand it a little while longer. There is no hurry this time. Mr. Ysaye will come for less than \$400 and for less than \$800 if the managers do not make fools of themselves, and if he does not come at all, why—then we need not publish his picture in this paper, which gives another American boy or girl a show.

Popper, the old, the 'cellist, wants \$400 a night and all his expenses for himself and family of two. Mr. Popper takes 25 American dollars for a solo in Vienna; we are to pay him about \$600 or \$800 to hear him a night.

No wonder the American manager is insolvent;

## MUSICAL COURIER TRADE EXTRA.

This paper publishes every Saturday *The MUSICAL COURIER TRADE EXTRA*, which is devoted to musical instruments and to general information on topics of interest to the music trade and its allied trades.

The *MUSICAL COURIER TRADE EXTRA* is especially adapted for the advertising of musical instruments of all kinds, as it reaches all the firms in the music trades of America.

and he will be insolvent as long as he agrees to work himself to death for the European artist. The investment is entirely too high for the possible gain, considering the great risk. For instance, on his own merit Ysaye never made a dollar for his manager on his former American tour outside of a few concerts in California. But the manager had to pay all the same. And yet the managers are willing to risk it again. Strange profession!

The benefit for Miss Kitty Abbey last night realized over \$11,000. Lassalle was too ill to sing, but in order not to cheat himself out of his farewell reception he appeared before the curtain in costume. Jean de Reszké, however, was the only real disappointment of the night. Hundreds of idiots had come there for the sole purpose of making fools of themselves when the time came for Jean to say good-by. But de Reszké stole a march on them. He is no lover of hysterics. The idiots intended to make things hum after the second scene from *Le Cid*. But after the first scene it was announced that de Reszké was too ill to sing again, and before the fiends had recovered from their disappointment Jean had slipped quietly down to the Gilsey House and locked the door of his bedroom to keep out the sound of the frantic shrieks from the Opera House. After that the operatic fiends turned their attention to Calvé. After her final appearance they swarmed down to the footlights, shouted and yelled and shrieked. If the fair Emma had been wearing a pedometer she would have discovered that she had walked a mile and a half on the stage before the fiends were ready to let her go. They weren't willing even then, but she went all the same, and Mr. Grau and Mr. Parry both had to assure the fiends that Jean was by this time in his nightgown and could not possibly appear. Twice the lights were turned low and still the audience lingered. Finally as a last desperate resort they were put out entirely, and the 500 idiots who had shouted themselves to the verge of apoplexy barked their shins against the chairs with great unanimity as they groped their way out into the corridors. A more sickening and idiotic display has never been seen, even in the Opera House.

AND so, after all, the *Evening Sun* of April 21 comes into the ranks of the judicious and the wise, and calls these "star" worshippers what they are, "idiots." This craze at the Metropolitan cannot be duplicated outside of a lunatic asylum, and the one thing that reconciles Jean Reszké to participate in the demonstration is the fact that he is paid to do so. Although he is defective in moral texture, as is shown in the sacrifice of truth to his little personal vanities, yet he is a man of the world, and a serious minded, speculative man, and the constant evidence of crude and barbaric *gaucherie* on the part of our people is a source of disgust to him and stimulates his longing to return to Europe, where such stupid exhibitions are impossible. Every cultured person sympathizes with Jean Reszké in this sentiment, but he should have kept out of the daily papers himself and not published lies in the very columns of the journals that now associate his name with these idiotic proceedings. If Reszké were not stupidly vain he might have become a distinguished personality, but his vanity ruined him. But there are others.

The *Journal* of Thursday last adds the following to the latest comments on the prevailing operatic idiocy:

Another departure that gave pain and left the matinee girl almost inconsolable was that of Jean de Reszké, the adorable tenor.

There is nothing that can move a matinee girl to such a folly as a tenor. Married women and widows may look with favor and even preference upon the basso and the baritone, but the silly little chappissette of the afternoon performances can see nothing but the tenor.

That is why so many of them made fools of themselves Tuesday night at Kitty Abbey's benefit, when Jean de Reszké made his last appearance.

If they only knew how that more than middle-aged married man regards their foolish manifestations I am sure they wouldn't make them with such pronounced evidences of incipient hysteria.

Madame Nordica's friends here are waiting with considerable interest to learn just what the new form of entertainment is that she will give in London. She is to sing as an accompaniment to a lecture called *Unpublished Interviews with Celebrities*, that an American is to deliver in London during the coming season. These interviews are said to include a number with musicians and singers, and Madame Nordica will illustrate the talk with musical selections. What the exact nature of the lecture is, or the character of Madame Nordica's contribution to it, has not been announced. The London advocates of Margaret McIntyre, the English prima donna, have succeeded in securing for her the privilege of singing *Brünnhilde* with Jean de Reszké. There is an immense amount of politics about the Covent



Garden seasons, and the engagements of the different singers there are always the result of no end of wire-pulling by the members of the board of directors, who there confer with the director.

Maurice Grau is not able to act there with anything like the freedom with which he looks after the Metropolitan's affairs. He is the first manager to have assumed direction of the seasons there on the terms on which he is employed. The former impresarios have taken the risks of the season, and it is said that Sir Augustus Harris' control of the opera was so complicated with the management of his other enterprises that nobody knows to this day whether the Covent Garden's seasons during recent years have been profitable or not. In order to secure Maurice Grau, the directors of the company offered him a salary which, while it may prevent him from sharing in any possibly great profits, assures him a very comfortable compensation for his services there. The old directors, such as Gye, Mapleson and Harris, managed the opera on a basis that made their profit dependent on the success of the seasons.

THE Sunday Sun should know better than to let this speculative matter be indulged in. Augustus Harris was paid by many singers for the privilege of appearing on the stage of Covent Garden, which was considered as an advertising portal by the late "Sir Gus." No one believes that Maurice Grau can exist on \$5,000 a year, guaranteed to him here by the late Abbey, Schoeffel & Grau Company, and £300, or \$1,500, paid by the Covent Garden syndicate for similar services during the limited London term. No, indeed. Mr. Grau must be interested on the inside with the singers who draw the great extortionate salaries, and that accounts for the fact that he and other managers publicly defend these singers and their robber salaries, and it also accounts for his efficacy in constantly retaining them on the salary lists he controls.

Is there anything wrong about that? Well, no; not from our American point of view. Mr. Grau is entitled to all he can make, just as Jean Reszké is, the only defect in their plans being the hypocrisy associated with their scheme. John Schoeffel is wrong when he says the "Jews got the best of him," referring to Grau's latest successful scheme in getting the management of the Metropolitan and dropping the Abbey, Schoeffel & Grau Company. Mr. Grau is a Jew, but the Reszkés, who are his patrons, are not yet. Mr. Schoeffel also sniffs a private arrangement between Damrosch and Grau, and that may be the motive of his remark downtown the other day. The father of Mr. Damrosch, Dr. Leopold Damrosch, was a Jew, but the sons are not communicants at the synagogue, although they, like Grau and the Reszkés, are good business men.

## IMPORTANT NOTICE.

### Bureau of Information

AND

### Forwarding of Mail.

THE MUSICAL COURIER has opened a BUREAU OF INFORMATION and a department of mailing and correspondence on the third floor of THE MUSICAL COURIER Building, 19 Union square. Elevator service will enable all professional people, musical or dramatic, or those engaged in the musical instrument business or all allied professions and trades, to reach the floor set aside for correspondence and mailing and as a general Bureau of Information on all matters pertaining to the profession or trade.

The attendance and service are all

#### GRATIS

and no fees of any kind whatever are charged.

The accommodations embrace:

I. **Correspondence.**—Which means that desks and all material are at hand for letter writing, telegraphing and cabling.

II. **Mailing.**—Persons traveling abroad or in this country can have their mail promptly forwarded by having it sent care of THE MUSICAL COURIER, and the itinerary of the traveler recorded here from time to time.

III. **Addresses.**—We are now prepared to furnish the addresses of the better known musical people on both sides of the Atlantic, so that instant communication can be secured.

IV. **In General.**—In short, this department will serve as a general Bureau of Information for all musical or dramatic artists and professional people, who at present have no central place of meeting or of inquiry. THE MUSICAL COURIER is located in the very heart of the musical district of the Union, and it herewith invites the musical world to make the Bureau just opened its general headquarters.

## THE OPERA QUESTION. More Indorsements.

THE campaign of THE MUSICAL COURIER against the atrocious international high salary crime has been one of the greatest journalistic successes of the day, but it is by no means ended merely because the foreign itinerant high salary fraud has been shipped home after bankrupting the enterprise. We propose to keep the agitation alive for the benefit of opera on both sides of the ocean, for when we destroy the chances of these intriguing singers to get fortunes over here we also help in keeping the prices they get in Europe in a normal condition, for if they could have maintained their system of robbery over here they would naturally have driven up the prices all over Europe.

The greatest encouragement we have had comes from the great press, outside of the metropolitan daily papers, with the exception of the *Sun* and *World*. Nearly all the great papers of the Union have in one shape or the other given the most enthusiastic and virile support to our effort in behalf of American art and American artists. The Chicago press particularly has been of extraordinary assistance, and the latest, from the Cincinnati *Commercial-Tribune* of April 18, is an evidence of the strength of the logic involved in the general argument. That daily makes the following editorial comment, reprinting an interview of the editor of this paper which appeared in the *Commercial* of this city:

### THE OPERA PRICE QUESTION.

It is a poor question that has not two sides. Cincinnati has prided herself, and justly, no doubt, on the fact that she gave the greatest grand opera company ever organized a better support in every way than either Boston or Chicago, and yet it seems that there is another side to the story. A well-known musical man of New York had something of interest to say recently of the abandonment of next year's opera season by the Metropolitan Opera Company. He began by stating that grand opera cannot succeed in this country while such high salaries are demanded by the singers, and cited as an instance the case of Jean de Reszké. He continued:

Jean de Reszké does not receive more than from \$200 to \$300 a night in Europe, while here he gets from \$2,500 to \$3,000. Of course, a part of this money goes to managers, but still his income is vastly greater here than abroad. Then there is Melba. On the Continent she cannot get more than \$250 a night, while here she gets \$2,000. Mr. Damrosch has agreed to give her \$100,000 for forty performances next season. How will it be possible for Mr. Damrosch's season to be profitable? This sort of thing will change, I believe, when New Yorkers refuse to support opera of this sort, just as the people of Boston and Chicago have done. There is another evil resulting from the high salaries paid the Europeans. American born singers have no show on the operatic stage, and as the foreign artists, while here, also sing in concerts, the Americans are crowded from that field as well.

While in Cincinnati Mlle. Calvé told a *Commercial-Tribune* reporter that she was not coming back to America, for she had made enough money to live comfortably on the rest of her life. She amassed a fortune of something like \$300,000 in a few seasons here.

In all of this there is a lesson to be learned by the reckless ones of America who patronize the opera. If Europeans can hear such singers as de Reszké for \$200 a night, is there any especial reason why we should pay \$2,000? Because we are liberal in money matters is there any need of being foolishly extravagant? The fault lies with the audience, not the performers. The former can fix the price if they care to, and while it is a desirable thing to give these artists all they should have, it is harmful in many ways to pay so much extra that it turns their heads and makes them ridicule the people who are making them rich.

It is evident that the American people are not nearly so clever in driving their musical bargains as they are in making other deals; and while it is not desirable to apply a mercantile standard to the arts, it is neither a credit to the nation nor a kindness to the artists to put an absurdly high monetary value on their work. Let us have more common sense and less sentiment in such matters, and we may earn the respect of these clever singers while they are earning our dollars.

#### PITTSBURG ALSO.

On the very same day the *Pittsburg Leader* published the following article on the same subject:

The advance announcement that Emma Calvé is to visit Pittsburg three weeks hence gives Pittsburg another opportunity to consider the high salary question. Calvé is a great artist as an opera singer. Her acting is wonderful, perhaps to be more admired than that of any of her contemporaries, but her voice is no finer nor is it better trained than many an American voice. Yet she is allowed to take away \$100,000 a season from the United States, just because the American people are foolish enough to pay exorbitant prices to hear her. In New York, Chicago and St. Louis she gets \$1,500 a night, and in Pittsburg she is said to get \$2,000, while she charges \$2,750 for appearing just one evening at the Indianapolis May Festival. In Paris, where she made her reputation, Calvé commands \$200 a night, and is glad to get it. No wonder, as one young man expressed it, "She makes so much in America that she can't afford to go home."

Now she tours this country under contract to a Boston manager, who has promised her twenty appearances. He takes along a "snap" or picked-up orchestra, called the

Boston Festival Orchestra, by no means as good as our home institution, but advertises it as composed "of the leading members of the Boston Symphony Orchestra." He employs Giuseppe Campanari, a magnificent baritone and artist, at not more than \$200 a night, and J. H. McKinley, an American tenor of considerable worth, for probably one-fifth of that sum. The talent, aside from the star, is good, and well worth hearing, but because he speculates with Calvé, and upon her great *Carmen* fame, Mr. Stewart is compelled to charge \$3 for a seat to his concerts. As an "extra attraction" he announces a scene from *Carmen*, with stage accessories. Nobody who saw the Melba production of an act from *Faust* at Carnegie Hall a year or so ago will have any difficulty in imagining how the *Carmen* scene will look. This is what the public is asked to pay \$3 a seat for.

Compare this with the Nordica Concert Company, which appeared in the same hall two months or so since. The star was and is as far superior to Calvé in a vocal sense as the sun's brilliancy outshines that of the moon in an eclipse. She, however, is a criminal to the extent that she was born in the United States. Yet she surrounds herself with a good tenor, a first-class basso, a peerless accompanist and—well, never mind the contralto; but for this excellent concert the public has to pay no more than for a seat at a first-class theatre attraction. Does the Boston Festival Orchestra, which will not bring Kneisel, Adamowski, Loeffler, Schnitzler, Roth, Schroeder, or any of the stars of the organization which has made Boston musically famous, make up the difference in price? Not by any manner of means.

These same stars from Europe have impoverished the Abbey, Schoeffel & Grau Company just because the American public would not patronize anything but an all-star cast. Now, what chance do the masses have of hearing good music, when the extortionate demands of these foreign robbers make the seat cost \$2, when they may be had in Europe for from 25 to 50 cents? The New York *Musical Courier* is making a gallant crusade against this foreign star system, which shuts out American artists, and gives their birthrights to any and all comers from Europe. This scale, published by the *THE MUSICAL COURIER*, is authentic, and worth a place in the music lover's memory:

#### COMPARATIVE SCALE. PER NIGHT. (LATEST REVISION.)

	New York and Chicago.	Paris.
Jean Reszké.....	\$3,000	\$200
Ed. Reszké.....	2,000	80
Melba.....	1,600	200
Calvé.....	1,500	300
Plançon.....	750	100
Lilli Lehmann.....	1,000	100
(She demanded \$1,600 a night with the Metropolitan Company in Chicago.)		

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Mr. Stewart, as well as Mr. Grau or Mr. Ellis or Mr. Damrosch, in fact anyone, has a right to contract with these foreigners to pay them high prices on the strength of the supposed ability of the foreigner to draw the crowds at high prices; but since this paper began its exposé of the character of these extortionate demands on the part of the unsympathetic and defiant foreign horde, the American people have kept at a distance, and that, has, temporarily at least, put an end to the vocation of the foreign high salary robbers. As soon as the managers here conclude that the American people are in real earnest on this subject they—the speculative managers—will cease speculating in them. That is the usual logical course in all systems of speculation.

#### WHAT A WEEKLY SAYS.

New York *Town Topics* comes forward with a lengthy inquiry into the Reszké question, and it reads so well that it is worthy of reproduction:

Financially that supplementary week of grand opera at the Metropolitan was not a success; artistically it is described by my colleague, The Maestro. Director Grau was magnanimous to offer opera without asking for a subscription; but the letters in magnanimity do not spell money. The middle of the season has resulted, as I predicted, in putting Mr. Maurice Grau in charge of the Metropolitan Opera House for the next three years. As he is also the director of Covent Garden Opera House, London, he has the entire game in his own hands. In London he is not to be a dictator; he will be assisted and controlled by an advisory committee of the principal subscribers. No doubt the directors of the Metropolitan Company will appoint such a committee to consult with him about opera in New York. The talk about our people being tired of music is nonsense; but they are tired of *aujourd'hui*—the De Reszkés always, Melba and Eames always—but not of Calvé. Somewhere in the world there must be a young tenor, a young soprano, a young contralto, a young basso, with fresh, clear, round voices and the ability to act or to learn to act. It will be the duty of Director Grau to find these singers and to bring them to us. Should he return in 1898 with the old company of middle-aged gentlemen and ladies, fair, fat and over forty, society will take to the woods of Long Island and camp out during the opera season to avoid the necessity of subscribing for boxes and stalls. Au revoir, then, to Director Grau, and adieu to his present company—Calvé and Plançon only excepted.

I suppose that M. Jean de Reszké is entitled to his opinion that he is the only operatic tenor in existence. Nor can I see how he can be blamed for entertaining it, when I recall how it has been bred and fostered in him by the perpetual adulation of the great and glib American public. We of New York have taught M. de Reszké his own importance, and he has been an apt pupil. "Money talks," says the gamester, and if the sums of money received by an artist are to be taken as a criterion of his worth, M.



Jean de Reszké is easily the greatest singer of any age. Money considerations aside, this gentle Pole has been taught his importance in other ways. He has been permitted to dominate Mr. Grau's opera company, as well as to gobble the lion's share of its receipts, and the result has not been profitable. Whether it is to the rule of M. de Reszké that the present situation is due must be left to better judges than I to determine. I am, at the same time, quite free to say that I do not regard this gentleman's refusal to sing in New York next season as a particularly appalling calamity or one that cannot be softened and leavened some day, perhaps, by the appearance in the operatic arena of another and better tenor, with less exalted notions of himself and his work.

M. Jean de Reszké has an undoubted right—the same right that is enjoyed by any person that works for pay—to declare that he will not sing in New York or in any other city that does not suit him, but when he asserts that there will be no opera in New York next season "because capable artists cannot be secured," he invites argument upon his assumption, which is a very evident one, that New York will not tolerate a season of opera in which he does not appear. I have no desire to underrate M. de Reszké's capabilities as an artist, but I protest that we have heard a good deal of his singing in recent years, and I should feel decidedly less cheerful than I do if I thought that the race of tenors were threatened with extinction for the simple reason that he had decided to remain away from New York for one season. If the presence of M. de Reszké is indispensable to an artistic performance of grand opera, what becomes of the music loving people of Europe when he is in this country? It may be that we are of his opinion, and that we will go into mourning and close the Metropolitan Opera House forever when M. de Reszké sails away, but I doubt it. It is always well to be hopeful, and the discovery of newer and greater voices than M. de Reszké's is not an impossibility. If I were asked for my opinion, I should say that we have heard enough of de Reszké to satisfy us, not for one year, but for several. I believe, in fact, that if we had had a little less of de Reszké and a little more of some other voices that could be mentioned there would be less talk of a closed opera house next winter. A de Reszké season of opera in Chicago failed miserably, and Mr. Grau went temporarily into mourning. I do not think another de Reszké season would be profitable in New York. It is clever of M. de Reszké to recognize this nine months in advance, but it is impudent of him to declare, in effect, that opera cannot succeed in New York without him.

It seems to me absurd that an artist of M. de Reszké's age and experience should try to cheat himself into blindness to the inevitable. The opera going element is the most fickle in existence. Let a star of sufficient magnitude arise, no matter whether it spring from a cathedral or a brewery, and all those that have gone before will fade into instant eclipse. As an artist, M. de Reszké should pray that such a star in the way of a tenor may arise before his permanent retirement; for he surely cannot desire that the country that has treated him so liberally shall be robbed of its opera entirely when age shall have rendered him incompetent. Yet, in spite of all the present hullabaloo—one might go further and style it bluffing—I do not feel at all certain that the Metropolitan Opera House will be closed next winter; although I am quite positive that another season in which the management persisted in exploiting M. Jean de Reszké as the only idol worthy of worship would prove even less profitable than the one that has just closed.

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*Town Topics* should know that Jean Reszké and Maurice Grau are financially mutually interested to such an extent that Reszké virtually controls all operatic movements at the Metropolitan Opera House here and at Covent Garden, London. Hence no tenor singer will be engaged for these stages unless he is first approved of by Reszké; nor will he permit any basso to enter as rival of his brother Edouard. All prime donne are engaged only with his consent, and the valiant Nordica (whose failure in Paris recently is, no doubt, due to Reszké machinations) will not be able to sing at Covent Garden or at the Metropolitan unless she first bends her knee to the Pole.

This whole situation is due to the high salary crime which brings with it *cabal*, intrigue, corruption and all sorts of underhand business, ending in the crystallization of opera in the hands of the greatest manipulator of the combination. Art and the native artists are questions never considered; the point in view is always first and last—money, money, money! But when the people cease to patronize the foreign singer that ends the whole scheme, and the people have about concluded to do that.

#### A DRAMATIC DEPARTMENT.

MUSIC and the drama are so closely allied that we need offer no particular explanation for the introduction next week of a dramatic department in THE MUSICAL COURIER. The drama will receive the same careful analysis and consideration that is accorded its sister art. Well-known and expert writers have been secured, and we promise our readers that the stage and its people and its doings will be treated in a manner that will be novel and entertaining.

#### AGAIN MRS. THURBER.

MRS. THURBER is out again with one of her impossible schemes regarding a permanent orchestra. The amiable but rash lady expects to succeed where so many have failed. Her *modus operandi* is simplicity itself. She has a conservatory somewhere on the East Side and she proposes to take forty of the pupils from the orchestra class, import a conductor, and, presto! the thing is done. Fortnightly concerts are to be given and prizes distributed to encourage that modest bird the American composer. Dr. Dvorák is to be reimported from Bohemia and the whole scheme looks very lovely—on paper.

But like most of Mrs. Thurber's schemes to advance art under her wing, it is thoroughly impracticable. The idea of drilling a lot of raw amateurs, "assisted by a number of artists," and expecting this indigestible mass to play in public difficult programs every two weeks is absurd. Why, even the Philharmonic Society, bad as it is, can only limp through a concert once a month. Then Dvorák is to come over again. Why, we ask? What did this distinguished Slavonic conductor do for American music while he was here? Even his symphony in E minor was not American. There is no permanent orchestra in this city, and there will be none unless there is a clean sweep and new blood brought in, as was the case with the band of the Boston organization. Mrs. Thurber's plan is silly—simply silly. Let her call it a permanent pupils' orchestra, but not a permanent orchestra to which the musical public of this city would listen. A communication appeared in last Sunday's *Sun*, which we willingly reprint:

#### THE PERMANENT ORCHESTRA QUESTION.

To the Editor of the *Sun*:

SIR—I see by to-day's *Sun* that Mrs. Jeanette F. Thurber is the mother of a scheme to organize a permanent orchestra in the "cause of American music," as your heading states.

As I am deeply interested in American music, and have addressed you several times on this subject, I desire the privilege of asking you and the public through your columns, What does Mrs. Thurber intend to accomplish with this prospective orchestra?

Let us see whether the musical public is wildly clamoring for another permanent orchestra body, and whether there is hope for life for another American one.

The Symphony Orchestra prints under its name "the only permanent orchestra in America," or something to that effect. The Metropolitan Permanent Orchestra seeks to convey the idea of stability to the public by its title. And as to the native organizations, there is the American Symphony Orchestra, which has struggled vigorously during the last three years. With this last named organization it is probably the intention of Mrs. Thurber to compete.

I am informed that the American Symphony Orchestra was organized by Mr. Sam Franko, a violinist and conductor of deserved high reputation, solely of native Americans, and that for several years these gentlemen have given concerts for which they were obliged to make pecuniary sacrifices. They have engaged prominent soloists, have received highest encomiums from press and public (the latter in limited numbers) and have—lost money.

Now, if Mrs. Thurber's intention is really to give impetus to music in America why does she add another child to the ill-fed musical family? Competition is said to be the life of trade. Is it not likely that it may be the death of art?

Let Mrs. Thurber continue to follow the lines laid down by Antonin Dvorák while director of the conservatory, and have an orchestra of the pupils for their practice, but let her spare the long suffering public from a half-backed organization which will learn at its expense.

B. W. H.

#### AN EASY WAY OF PAYING OLD DEBTS.

THE foreign singers whom the late Mr. Abbey brought to this country gave a performance for the benefit of Miss Kitty Abbey last week. It was an eminently thrifty way of paying the debt they owed the late impresario. Indeed, it proved to be a decidedly profitable form of charity.

Heaven bless you, at this rate even Russell Sage could afford to be "charitable."

The whole affair was a monstrous and cynical farce—a piece of shameless effrontery. Lassalle, who did not take the trouble to sing, came out on the stage to be applauded—as though a hen should cackle for failing to lay an egg—and when Calvé appeared the epileptoid audience—disregarding the fact that she was a paid performer—howled an encomium on her "charity." Now not one cent of the \$10,000 that will be paid to Miss Kitty Abbey came out of the pockets or the stockings of these over-thrifty aliens. They simply picked the pockets of the public and turned over part of the proceeds to Miss Abbey.

This can hardly be called charity. It is merely getting money under false pretenses, and false pretenses of the meanest and most hypocritical sort. In order to pay a personal debt (and pocket a percentage) these aliens did not hesitate to broad-arrow

a young girl as the recipient of public charity. And yet so blunted is the moral sense of these money-grabbers that they have openly boasted of their philanthropy, while inane admirers bleat approval of the boast.

It was owing largely to Mr. Abbey that the Reszkés were permitted to make their millions in this country. To send Miss Abbey a check for a few thousand dollars would have been a manly and honorable act; the gentle courtesy of friend to friend. There should be only public reprobation, however, for the gross lack of courtesy which could subject a young girl to the indignity of an advertised "benefit," and for the manifest dishonesty of paying personal debts at the expense of the public.

#### THE NATIONAL DISEASE.

THE chief defect of American civilization is hysteria.

It would be absurd, of course, to accuse the entire nation of hysteria—some of us are melancholiacs; still it is unquestionably true that the nerves of this generation of Americans are frayed and diseased. In spite of the compliments which time-serving Britons pay us now and again, America is looked upon abroad as an unstable and hysterical land, the most conspicuous products of which are nerves and noise. We should like to enter a protest against this summary judgment, but we do not see how such a protest can get itself written by an honest pen. Beyond all doubt there are millions of sober minded Americans who do not indulge in the easy luxury of neurotic explosions. They go decently about their business, which is that of being sane men and women. Even when the quadrennial period of Presidential madness comes round they refuse to throw epileptic fits. It is unfortunate that America may not be judged by these sober, normal persons. As it is we present to the observing foreigner the curious and not unpathetic spectacle of a nation in a serious stage of hysteria.

The lesson to be drawn from the last election is chiefly pathological. In any other country the election of a public official would have been a simple affair. Here, however, the whole nation, stirred up by the hysterical press, went maudlin-mad; unwholesome women and uncanny girls postured and perorated on public platforms; men screamed and argued; even harmful little children paraded the streets, wearing badges and fantastic buttons. What did it all mean? No one knew; no one cared. It was simply an occasion on which the masked epilepsy, characteristic of the American, could break out into joyous and irresponsible fits. It meant nothing. The very President who is elected is going sedately about his business of demonstrating that it meant nothing at all. It was merely an outbreak of national hysteria.

Unfortunately in these days the occasion never seems to be lacking. There is always something going on over which the sick nerved and maudlin can fall into hysterics. To-day it is a mythical flying ship; to-morrow it will be an "infant martyr" or some new musical grotesquerie. Almost anything will serve to set the hysteria going. The newspapers are the great feeders of this sort of thing. They have given up any attempt to chronicle the events of the day, and have gone into the business of distorting and manufacturing news to twit the nerves of their hysterical readers. They pander to diseased nerve-ganglia. Their editors are the men who have proved themselves most expert in the art of whipping up the dirty appetites and teasing the rotten nerves of the public. There would be a touch of violence in the statement that the newspapers do not tell the truth. Often they do let fall a bit of truth—carelessly, disregardfully, as the Duchess of Salisbury dropped her garter. But it does not concern them one way or the other. Their single aim is to get hold of a sensation—something that will get on the nerves of the hysterical public. The reporter is sent out to "get a story," not to chronicle events. How far this mangling and making of facts may be carried those of our readers who have followed the quotidian accounts of the flutterings of Mr. Grau's dove-cote know quite well. Even the Turco-Grecian war has been dressed up to suit what is supposed to be popular taste, the *Sun*, for instance, hailing as a



"military genius" a pacha who has never fought a battle—save perhaps in his harem.

Publicists and clergymen, artists and patent medicine vendors, all join in this dance of the dervishes. They swing down the centre heel and toe with the degenerate editors. And if Pulitzer spins round on his heels and shows his calves for the delectation of a neurotic public, Dr. Parkhurst's antics are every whit as flighty. They are the apostles and at the same time the martyrs of the national disease.

If there is a saving, sober sense in the nation itself these vagaries of the pastors and masters are not of any especial moment. As long as Germany, for instance, goes on breeding full bottomed, large minded, clear thinking men, it need not trouble itself much about the antics of its toy Emperor. In the same way if the American nation showed any signs of well bottomed sanity, we might dismiss the mountebanks of the day with easeful indifference. The trouble is that the hysterical public men of the day are merely the exponents and indices of the national disease. They are at once cause and effect. They act and are acted upon. They are the result of the hysterical conditions of modern society and they serve to heighten the hysteria.

In the arts this national lack of control, of proportion, of critical efficiency is especially conspicuous. The moral strength of the community asserts itself in grotesque ways, to be sure, but artistic appreciation has gone to far madder lengths of absurdity. The sort of vertiginous notoriety given to long haired pianists and obese violinists is a case in point. It is not a question of whether Paderewski can play or how he plays the piano. It is not a question of how Ysaye fiddles. In those mad "farewell" performances, when the artists were pelted with flowers, when young girls squealed like jennets, and unwholesome men and stout women sobbed with excitement, there was no room for critical enjoyment or artistic appreciation. Everything was swept away in the flood tide of hysteria. Those scenes were neither music's triumph nor reproach. They were entirely outside the realm of artistic discussion. They were as wholly pathological as the dancing mania that over-spread mediæval Europe.

Within the last week New York has witnessed similar displays. A troupe of middle-aged and unsuccessful opera singers were making their farewells to the hypnotized public. Now the public is critically poverty stricken. In musical matters it is notoriously ignorant. It did not know why it was excited. It had no especial passion for the Reszkés and Calvé and all the rest of them. Not at all. Simply it could not resist the opportunity for a joyously irresponsible fit of hysteria. And so once again we had the jennet squealing of girls, the sobbing of stout women, and the falsetto shrieks of unwholesome men; once again these singing comedians were pelted with flowers as though they had founded a new religion; once again a "representative American audience" was swept over the line of common sense into not unpathetic hysteria.

How uncritical!

Only a nation which is quite lacking in a sense of humor will long indulge in this sort of thing. Now the American—in spite of the professional humorists—is not wholly without an appreciation of the ludicrous. If his sense of humor could be quickened and his critical faculty cultivated a bit these hysterical outbreaks might be moderated and in time, perhaps, checked altogether. In the meantime it is absurd to look for a strong art—beautiful, jocund, robust art—in a civilization which oscillates between universal nausea and explosive hysteria.

#### FROM MILAN.

A PRIVATE communication from an American in Milan, Italy, gives us such a budget of information that we deem it worthy of position in this column. It is dated early in April and says:

"La Scala is doing a big business with La Bohème, De Lucia being the favorite—salary 100 francs per appearance." De Lucia asked \$1,000 a night to sing here next season, but would have compromised with Grau at \$500. Twenty dollars a night in Milan!

"Next week a novelty: Franchetti's Il Signor di Pourceaugnac, on text from Moliere's comedy. Everyone thinks the Scala is too large for a work of that calibre. All operas this season up to La Bohème

were fiascos. Andrea Chenier coldly received; Don Carlos one night only, and the curtain had to be lowered before the conclusion of the performance, it being so unsatisfactory, and the conductor, Vanzo, was protested; Mugnone took his place."

"The Dal Verme continues its miserable performances; one novelty, Collana di Pasqua, by Luporini; many good pages, but as a whole uninteresting."

"At the Filodrammatici the Barber of Seville, with two sisters singing *Rosina*, one the first and second acts, the other the third act. They also gave the eternal Lucia and made a fiasco. Cenerentola was a success, because of the contralto. At the Manzoni we had Hänsel and Gretel, first performance this evening, simply awful, both company and conductor, the latter having no conception of the music. I am afraid it must collapse. Its predecessors, Fra Diavolo and Ernani, were poor performances."

"Sonzogno has let the Lirico to two agents, who intend to give light opera. He himself has taken two theatres at Venice, one La Fenice, which he is having decorated anew, to give, among other grand operas, Leoncavallo's La Bohème, an absolute novelty; the other, the Malibran, in which, to be sure to have no competition, he installs a dramatic company. Now, a smart impresario named Pontelli thought he would take the Rossini Theatre there and give Puccini's Bohème, with the La Scala cast. Of course one can easily see Ricordi's mean hand in this deal."

The average salary of the singers in these various named theatres—that is, the principals—is less than 50 frs.—\$10 American money—a night. Hence the abundance of performances.

**R. E. Johnston for Europe.**—R. E. Johnston sails for Europe on the steamship Columbia May 13, 1897.

**W. Theodore Van Yox, Tenor.**—Mr. Van Yox has had an engagement in Springfield, Mass., recently, and evidently carried off the honors, as may be seen by a perusal of the following:

Of the soloists Mr. Van Yox was the most satisfactory. He has an uncommonly pleasant tenor voice, and sings musically. He sang I'll Sing Three Songs of Araby, by Clay, and I Love and the World Is Mine, by Clayton Johns. He was accorded a big encore after Love's Rhapsody, by Bartlett.

He did striking and effective work in Goring Thomas' The Sun Worshippers.—*Springfield Republican*.

Mr. Van Yox in particular made a decided hit. He has certainly a remarkable tenor voice, strong, musical, and he knows how to use it. His songs were mostly of a sentimental character and sang with much feeling.—*Springfield Union*.

**Ad Arona Pupil's Engagements.**—Mrs. Kate B. Carnes, the soprano who created such a furore at her début as *Amina* in the opera of Sonnambula, and afterward as *Martha* in the opera of that name, at Memphis, Tenn., is meeting with great success wherever she appears. She has just closed an engagement for a concert at the Apollo Club in that city for April 21, one given by the women's board of the Tennessee Centennial (Woman's Building), September 14, 1897; one on October 15, 1897, at the Centennial, given by the Daughters of the American Revolution.

**A Sinsheimer Musicales.**—Mr. Bernard Sinsheimer again extended his hospitality and a charming musical program to some of his friends on Saturday night. A Brahms "in memoriam" was given, in which Mr. Sinsheimer had the valuable co-operation of Mr. V. Boucher, 'cello; Miss A. Friend, piano, and Miss Caroline Montefiore. Mr. Otto Lohse accompanied Miss Montefiore. There is no doubt that Brahms' severe classicality demands a more intelligent interpreter than any other composer of the present day. Wagner has become familiar, but Brahms, especially in his ballads, is severe upon an audience, and the singers who can make this great master interesting must draw upon more than vocal attainments. In these numbers consequently did Miss Montefiore, with her strongly dramatic temperament, her deep musical intelligence and her superb quality of voice, show the superiority of her art. She gave

O Wäset! ich Doch den Weg zurück.....  
Das Mädchen Spricht.....  
Immer Leiser Wird Mein Schlummer.....  
Maiden's Curses.....

In the first and third named she was thrilling in her effects, and throughout a great, sincere artist.

It is needless to say that Mr. Lohse's accompaniment was ideal and it was both a great tribute and attribute to Miss Montefiore.

Mr. Sinsheimer, Miss Friend and Mr. Boucher played the C minor trio with spirit and intelligence, and in the D minor sonata for piano and violin Mr. Sinsheimer and Miss Friend were extremely artistic in conception and execution. Mr. Sinsheimer enjoyed a personal acquaintance with Brahms, therefore the sentiment was more than that of other admirers of the great master.



#### KARAMANIAN EXILE.

Even she, my loved and lost Ameen,  
The moon white pearl of my soul,  
Could pawn her peace for the show and sheen  
Of silken Istanbul.  
How little did I bode what a year would see  
When we parted at Samarcand;  
My bride in the harem of the Osmanlee,  
Myself in the Lameless Land.  
'Lah Hu!  
My bride in the harem of the Osmanlee,  
Myself in the Dark Dark Land!

I was mild as milk till then.  
I was soft as silk till then;  
Now my breast is like a den.  
Karaman!  
Foul with blood and bones of men,  
Karaman!  
With blood and bones of slaughtered men,  
Karaman, O Karaman!

—JAMES CLARENCE MANGAN.

TELL me, do not these lines of that unhappy Irish poet, Mangan, remind you of Poe? Louise Imogene Guiney, one of the tenderest singers among our poets, declares that Karaman appeared in 1844, and Poe's Raven in 1845. It was in the air, music of this sort, and Tennyson and Elizabeth Barrett sang in the same involved and slightly artificial style. From Poe came the harmonies that are to-day affecting France, and not altogether from Wagner, as our distinguished and pedantic visitor Ferdinand Brunetiere would have us believe.

I shall take up later the "Wagner influence" that is worrying the French critic so much.

A melancholy mass of new music and books cover my study table, reproaching me for my laziness. When the spring sunshine gets into one's bones it sweetens them and makes indolents. Even that thirsty quadruped the Bock succumbs to soft, southern breezes, and why should I stiffen my spine and pretend activity. One who makes matters lively in a certain Western town tells me that my mood is always vernal. Dear lady, not always; not even when Pilsner is crowned monarch of Union square and Harry Shelley is seen approaching in the middle distance full of open fifths, new ideas for symphonies and joy. A critic's life is a happy one; ask any of them and then stand afar for the answer. I would rather be a music reporter than Victor Herbert. The reason is simple. Instead of being cooped up night after night in the box office of the Knickerbocker counting money made by The Sere-nade, I have nothing to do but please my editor—another happy man—and grow fat. This summer, instead of wandering through Breweryland listening to Parsifal, I intend to stay in New York, study orchestration with Oscar Hammerstein and help Vance Thompson till the fruitful musical and dramatic soil.

Is it fruitful? Oh, Hell! as the small boy always says at an M. T. N. A. meeting.

Books, my God, I've read nothing. I singed myself with Robert Hichens' Flames, and as a burnt child dreads the fire I advise you not to read what might fitly be described as a sequel to Oscar Wilde's Dorian Grey. The protagonist—as the dramatic critics say—is a prig and as pure as *Parsifal*. He is given to celibate imagining and table tipping. A bad man's soul is transferred to the place occupied by his own psyche, and the latter becomes a thin flame that worries his bosom friend. There is a street-walker in the story and she becomes very monotonous. Her name is Cuckoo Bright, but it is amissnomer. After a



fierce struggle between the powers of evil and vain virtue the two young men die, leaving an astonished looker-on and Miss Harlot aforesaid. It is all very sad.

Mr. Hichens has the canny courage of his degeneracy. He is an excellent music critic in London and wrote a clever book, *The Green Carnation*, which caused London society to turn its back on Oscar Wilde, and later *An Imaginative Man*, which was but a prose version of an early poem of Wilde—a very unpalatable one at that.

I await Mr. Hichens's re-incarnations with interest.

Thomas Hardy's *Well Beloved* is too fragile to be a joke, and too fine in workmanship to be passed over lightly, as it has been by the critics. It is his old story, *The Pursuit of the Well-Beloved*, and tells of the long distance chase of a man after an ideal—of course a female. He almost secures the granddaughter of his ideal, but daylight discovers his wrinkles and she flees from him. Only an artist of Hardy's stature could have handled such a theme. In the hands of coarser craftsmen—men like Hall Caine, or women like Mrs. Humphrey Ward—the story would not only be ludicrous, it would be impossible. I remember a ghastly attempt at humor by Edgar Poe, called *The Spectacles*, in which a man nearly marries his grandmother. But then Poe was not a humorist.

You have not known me all these years without detecting my weakness for waterspouts and tornadoes. I have a small but energetic library of meteorological works, and at one time Hazen, of the weather bureau, seemed as big a man as Wagner after I had read his *Tornado*, for in it the valiant meteorologist advises people to follow in the track of the deadly funeral and observe, if they can, the disposition of the debris, but on no account to touch the tornado—it might stain its midnight radiance. Then I got hold of a few stories of tornadoes, and in *The Golden Justice*, by W. H. Bishop, found the best description of the terror-creating "twister." Dvorák tried to orchestrate one and Papa Krehbiel hunted up typical themes, but no band could be found to read the *Spillville* score. I wrote a story myself for the *Recorder* (may it rest in peace in company with *Mille New York* and the *Advertiser*), and later in Morris Phillips' *Home Journal* appeared *The Tornado Doctor*. The circulation of the storm was good, but it did not improve my reputation.

Fancy then my joy and envy when I found at Brentano's the other day a story by a woman, and in it a stunning description of a whirlwind in the West. I resign, retreat, give over, withdraw and bury myself hereafter. Mrs. Beach writes symphonies and a girl named Mary Hartwell Catherwood tells of tornadoes in an artistic style.

What is the use of being a man!

The *Spirit of an Illinois Town*, by Miss Catherwood—I hope she is a miss—is a strongly felt little story, and is full of atmosphere. I quote a few lines of the storm episode. You don't mind, do you? Besides, the days are long, and music begins to taste musty. So just read this nervous prose of Catherwood's.

Night swept suddenly through the office. Then I heard a stampede of feet on the pavement below. Little pillars of dust walked like phantoms. The air, which had been sultry, turned deadly cold, and yet you could not breathe in that strange vacuum. It was as if air had been withdrawn, and a stifling, odorless gas substituted. It rasped all objects with a whistling scream. I saw the sky dragging on the opposite roofs, rising and rebounding. I ran down into the eclipsed streets. My head was bare, and I had a sensation of having my hair pressed into my skull.

Northward, vapor bounded along the surface of the earth at right angles to a moving wall of blackness coming out of the southwest. Ragged lights of bird's-egg green zigzagged in this wall, and the faces of all around me were dim and ghastly. We smothered in an icy river of exhausted air, and the wall came on with a million locomotive roars—crashes and screams rising in its course.

Miss Catherwood draws character with a sure touch. The *Little Renault*, another story in the same volume, proves the woman has talent. Who is she?

Teresa Carreño—heavens another woman who has done something big!—played her last recital in this city at Carnegie Hall on Saturday afternoon. She played for the benefit of the French Day Nursery—I wonder what a French Night Nursery is like—and while her

work was uneven, she did some lovely things. The audience was depressingly free—as to tickets, and the day was warm, yet Teresita, the Carmen of the keyboard, gave us the Waldstein sonata, the D flat nocturne, the barcarolle, the polonaise in E flat minor, and G minor ballade of Chopin, the symphonic studies by Schumann, Brahms' wonderful B minor rhapsodie, a brilliant concert study by MacDowell, and that weary old war horse, the polonaise in E, by Frankie Liszt.

The Chopin polonaise, almost melodramatic in its intensity, is seldom played in concert. Pachmann, the Wizard of the Vile, always attempts this very polonaise, and always fails to give it darkness, breadth and flame. I am grateful to Madame Carreño for giving us the work, for, sadly as it ranks in the polonaise list, it has power. The opening is particularly impressive, almost menacing, but the two episodes are rather weak. Carreño declaimed the music magnificently. I wish I could hear her play the F minor prelude.

The Brahms number was well read, and the MacDowell study a marvel of brilliant rhetoric. The Schumann studies I am sure she plays better, although I found much to admire. The variation in E, the one in G sharp minor, so Chopin-like, were admirable, while the wrist work throughout was titanic. Carreño has a masculine soul.

She played as encores an A flat valse of Chopin and a pretty valse that sounded like a French Day Nursery in full bloom. Au revoir, Carreño, and remember that you may change your name, but you are for us always Carreño. Come back next season with your lovely face and lovelier piano playing, and bring the children with you; then you may stay longer!

I saw Rosenthal for a moment at the Everett House before he sailed. He looks strong, and his eye is the eye of a hardy souled warrior. He, too, will return in the fall and compensate us for the loss of opera.

I grow pallid when I hear the moanings over the loss of opera. By Apollo! is there then no music but that uttered in the throats of men and women? Wherever the opera reigns is discord and music suffers. Give us orchestral music. I'm greedy for it; let us listen to absolute music and go drown your footlight maunderings. Music is greatest when made by an orchestra, and one bar of Beethoven is worth a million of music dramatists. Even without Wagner New York may survive a season.

That E flat nocturne of Chopin, which sounded so much like Brahms at the Franko concert, worried the encore fiends.

Did Joseffy play like a god?

His equal does not exist on the verge of this planet.

Otto Floersheim finds time in Berlin to compose music as well as to make budgets. His new *Impromptu* should, I think, be called the *Mazourka-Impromptu*. The rhythms at least are in the Polish manner. The piece is pretty, and the harmonies absolutely redolent of Otto. His figuration is more modern, but I object to the chain trill near the close—it is old-fashioned. I can with propriety and sincerity recommend to you this *Impromptu*, which is melodious and rich in color.

My ingenious friend Mr. Isidor Philipp is beating the technical record. Not satisfied with making a unique volume of daily studies, he has out-Tausiged Tausig in the new *Etudes d'Octaves*, which he sends me with his accustomed amiability. The studies are after Bach, Clemente, Cramer and Chopin, with original preludes by Dubois, Delaborde, Emile Bernard, Duvernoy, Gabriel Fauré, Matthias, Philipp, Pugno and Widor. Before I describe the volume let me anticipate your inquiry by saying that it can be ordered of any music dealer, if you have the price and the technic—both are requisite. I advise you to play Kullak upside down before you touch these new

studies on studies—these hellish Pelions piled on metacarpal Ossias.

Philipp begins with the E flat study of Clemente, the one in broken octaves; this he transforms to a repeated note exercise. The first two studies in the "gradus" he makes octaves. So far nothing remarkable nor difficult. Then follows the B flat invention of Bach—in two voices—in octaves; the study in E by Cramer treated as a study in sustained tones, like the second section of Chopin's great octave study in B minor. We begin to grow warm over Cramer's first famous study in C, all bedeviled into chords and taken at the interesting metronomic tempo of 116 to the quarter notes. It sounds like a gale from Rubinstein.

As all flesh is grass, so all difficult piano studies become food for the virtuoso. Brahms in a moment of heavy jocundity made night and Chopin hideous with the study in F minor by forcing the sweet, coy, maidenly triplets to unnatural commerce with rude and crackling double sixths. Philipp is too polite, too Gallic to attempt such sport, so he gives the etude in unison octaves. It is a good study, but I prefer the original.

Cramer's left-hand study in D minor is treated to octaves, and so the A minor study of Chopin in op. 10 is worked up magnificently and is really worth the while to play as well as to practice—a distinction you will observe. But more momentous matter follows. I expected that I should see the day when Weber's so-called *Perpetual Motion*—the rondo in C—would be played by the children of grocers abiding in Harlem, and in octaves, but I little dreamed of the daring of the latter-day pianist. The tenth study in this book is in interlocked octaves, after the manner of Tausig, and is in the key of B flat minor. Can't you guess on what it is built? No less a theme than the last movement of the B flat minor sonata of Chopin, and it is a *presto*. Tausig said that the movement reminded him of the wind sighing about the grave of the beloved, and Joseffy told me that Tausig could play it in octaves.

Like all legends of the sort, you treasure and grow reverend, but when you see these octaves on the printed page you shudder. Where will technic end? It is worse than Brahms in his stupendous Paganini studies. In a tremendous study by Paderewski, *The Desert*, I found just such toying with the gigantic, the ineffable. Philipp, with his precise, practical mind, pins his miracles to the paper, and while we curiously study the huge wings of this phenomenal bird we are not attracted. The study is written for a dozen living pianists at the utmost.

The original contributions are not the most interesting. Fauré is the most original, Philipp the most valuable. Some of the French pianists still believe in the year of grace 1850. Philipp must be waking Paris up with all these ingenious experiments of his. I admire his inventive talent, and above all his boldness.

Of course there is no truth in the newspaper story about that millionaire's daughter who nursed Rosenthal. Henry Wolfsohn was about the best nurse Rosenthal had, and that the great virtuoso is alive to-day may be credited to always-in-a-hurry Henry.

I honestly confess that I did not expect it of him. You probably know the young man. He is as lithe and as dapper as a riding master, and wears his mustaches in an insolent manner. He does not resemble his father very much, and therefore I reason that he must look like his mother. That he has a good opinion of himself I cannot censure him for; has he not been a pupil of Josef Rheinberger? Yet, unlike Herr Krupp, he does not show his canons in every bar. In a word, I allude to Louis V. Saar, a young composer, critic and wearer of a pair of eyeglasses, out of which he peeps at the passing show and makes remarks more or less pertinent. Young Mr. Saar might be mistaken for a well-to-do business man. He wears his hair in a normal fashion; he does not drink himself into a frenzy and then rail at the world for not understanding his genius, nor does he waste his time in the Venus-berg. In a word, he is quite a model man, and with it all composes good music. He has the quiet habits of the veriest phil-



istine, yet makes poetry in his songs, and the longer he stays away from Munich the better he writes.

A group of Lieder lie before me, ops. 13, 14, 15 and 16, two piano pieces and a song, Roamer's Song. I assure you it gave me great pleasure to play these songs for Josephine S. Jacoby, who read them with ease, and probably sang them better the first time than she will the second. It is that kind of music; and while I felt Schumann, Schubert and Brahms, there is so much that is individual, so much that is spontaneous that I almost feel tempted to say that these songs are quite the best offered this season.

But I won't, because I have not read all the new music of the season.

Saar—he is not Mosaart yet—has melody, has the gift of looking at his poet with fresh eyes. He is full of moods, although you would never believe it to look at his impassive face, and while he by no means slavishly follows his words, yet he always catches the atmosphere. The Song of the Snail, a child's song, yet it is delightfully characteristic; his songs of spring are jubilant, full of dewy promise and arrested ecstasy. Abendgang is a gem, and to me remotely suggest the drowsy calm of Schumann—or is it Schubert?—Sonntags am Rhein. This song alone stamps Saar as a poet. The Herbstgefühl is full of sweet sadness; decay is the keynote and Brahms hovers near. Then take a song like Viens after Victor Hugo—it is alive with upspringing rapture! He can be very sane and simple as in Abends, and esoteric and remote as in Dein Gedenken. Again Brahms is shadowed forth. A slow, melancholy valse, Tiefer Wunsch, is very interesting, and I liked Der Traurige Garten very much. His songs sing well.

The two ballades for piano solo are strong, but very Brahmsian. The one in D minor opens on the six-four chord, but soon resolves itself into a passionate theme in the tonic and treated in the Brahms harmonic style. I liked the rush, the surge of this first section. The second subject reminds me of the second subject in Brahms' first—B minor—rhapsodie. There is some curious tonal experimenting before the second section is reached. It is in G flat, and is sombre and yet intimate. The return is well done, the finish impressive, and there is no padding. The time beat is four-four, and evidently the composer does not believe that the ballade must necessarily be in six-eight time, for his second ballade in F is in three-four. It is purely lyrical throughout, and does not interest me as much as its companion. I was sorry to see on page 6 two *arpeggi* that weakened the music very much. I had hoped that the day of the *arpeggio* was past, especially since Brahms transformed it into an integral part of the melody.

However, Mr. Saar is to be congratulated. I remember his first suite for piano and its adherence to form and its neat Bavarian counterpoint. His lyrics are flowing and there is no doubt that the young man has found himself. His daddy must be proud of him, and when young Louis knows as much as old Louis, who is a musical storehouse, he will write better. Saar leaves to-morrow for Europe.

Did you see these amusing verses in last week's *Town Topics*:

#### AGONY.

The concert at the Metropolitan Opera House on Sunday evening was preceded by an announcement, made from the stage, to the effect that Madame Calvé had been "seized with severe pains" and consequently could not appear.

Emma, dear Emma, where was the pain  
That made you feel squeamish and rummy?  
Was it toothache or tic?  
Or a horrible crick  
Down deep in your tremulous tummy?  
Was it dinner and bonbons and such,  
That caused all the agony, truly?  
Were you laid out in bed  
With iced cloths round your head,  
Floored by a digestion unruly?  
Was it really a physical pain  
That kept you last Sunday belated?  
Or did you, my dear,  
Decline to appear  
'Cause the "ghost" had its legs amputated?

—The Unbeliever.

I must confess that Henry Terrible Finck is treating Brahms very well since he died. The *Evening Post* was full of Brahms stories last Saturday evening.

#### Abolish the Dead Man's Curve.

THE HERRMAN PLAN FOR STRAIGHTENING THE BROADWAY LINE AT UNION SQUARE AND CONCEAL THE TRACKS THROUGH THE PARK BY SHRUBBERY AND TREES.

MR. A. HERRMAN, a well-known violinist and critic and a great admirer of music, who has been identified for a quarter of a century with Union square and is now in the real estate business at 146 Broadway, has a plan for enlarging and altering the park so that it can advantageously accommodate a surface line of tracks. The park can be enlarged by extending it northward, also extending the southerly corners, adding 65,000 square feet of ground now practically useless. To avoid the diversion of travel from Union square, east and west, there will be no side paths along the tracks through the park. To secure easy access



A. HERRMAN.

between the cars and side avenue, broad walks will traverse the park on lines of Fifteenth and Sixteenth streets.

The space between the tracks will be turfed, and lines of shrubbery on either side would mask the tracks without concealing approaching cars.

Trees planted on either side would in time arch their branches over the tracks, preserving the harmony of the park.

Over 300,000 passengers, among whom are many musicians who daily visit the musical centre of the city, would each day enjoy for a few moments the restfulness of this little journey through the square.

**Apollo Chorus Took Part.**—A chorus from the Apollo Club took part in the production of the Faust symphony at the last Philharmonic concert, and their fine male voices added much to the effect produced by the orchestra and the soloist, Mr. Ben Davies. The Apollo Club is conducted by Mr. W. R. Chapman, which fact of its self means that it is composed of singers of no mean calibre.

**Lillian Carlsmith Dates.**—Some of this well-known contralto's dates, just past, were: Easter Sunday, special service, Fifth Avenue Baptist Church, Harry Rowe Shelley organist-director; Metropolitan Opera House concert, last Wednesday evening; concert, Carnegie Lyceum, last Friday evening; Newark, concert last Sunday; Jersey City, Monday. She has several important bookings on hand, including several festival engagements, and others pending final settlement.

**Max Treumann's Success as a Teacher.**—At a concert in New Haven last week four singers engaged for the evening were Treumann pupils: Miss Maude Klock, contralto; Mr. Louis Lautenbach, tenor; Mr. Sam Seviere, baritone, and Mr. Joseph C. Criddle, basso. The newspapers printed the following criticisms:

Miss A. Maude Klock, one of Treumann's pupils and the contralto of the Humphrey Street Church, sang a tender lullaby song by Hawley with fine expression and taste. It showed to best advantage the melodious quality of her voice.

Mr. Louis Lautenbach, tenor of the Church of the Redeemer, has a beautiful high voice, which was heard to fine advantage in an aria from Martha. Mr. Sam Seviere sang the Bedouin Love Song with plenty of volume and expression. His fine baritone voice has a sympathetic and melodious quality.

Mr. Joseph C. Criddle sang Conquered, by Saint-Quentin, and it conquered the audience at once, giving it in his best form. He has a splendid, full baritone voice, equal to the grand climax of the song. One of Mr. Treumann's New Haven pupils has made quite a success before a New York audience. He is Mr. Herbert Witherspoon and there is no doubt that several of the Treumann pupils in New Haven will follow suit and make a New York reputation in the near future.



CHICAGO OFFICE THE MUSICAL COURIER,  
226 Wabash Avenue, April 24, 1897.

THE heartiest indorsement is given by the leading members of the musical profession in Chicago to THE MUSICAL COURIER for its championship of the American artist. Mr. Max Bendix, the eminent violinist, is particularly enthusiastic in praise of the magnificent campaign made against the foreign artist controlling the American field. "He expressed the strongest admiration for the untiring and energetic action taken by THE MUSICAL COURIER toward the recognition of the home artist, who was certainly as deserving of honor as the foreign element, which had hitherto held a monopoly. Mr. Bendix said that he was most sanguine as to the ultimate result and was confident that the American artist and the American would be the gainers now that the high salaried foreigner had found his level.

"But," said Mr. Bendix, "THE MUSICAL COURIER must not stop here; it must follow up the campaign; it must show what the American artist can accomplish. Let Mr. Blumenberg, or some one equally responsible, organize a series of American concerts, with American artists, at American prices, and see if the American public would not respond. Let him try first in New York; give the concerts once or twice weekly, engage only home artists, have an American orchestra and American soloists assisting."

Mr. Bendix then mentioned some few pianists and violinists, among them being Joseffy, Bloomfield Zeisler, Sherwood, Liebling, Godowsky, Lambert, Sternberg, MacDowell, Whiting, Kneisel, Listemann, Schneitzler, Spiering, Adamowski, Lichtenberg, Arnold, Wilczek, Powell, Urso and Loeffler. As for the fine vocalists, they are too numerous to particularize.

No one is more thoroughly conversant with the possibilities of American music than Max Bendix, but he fully realizes that there would be the general disabilities of infancy for a short period after the formation of an American orchestra, but it would be only at the commencement and would soon sink to insignificant proportions. Upon it being suggested to Mr. Bendix that he, as a native American, could more readily engage to organize such an orchestra, he tritely remarked that Chicago was not the place. As Chicago is not in a position to lose her most famous violinist, even for the benefit of New York, the subject was not further pursued.

In speaking so confidently of the future of American music Mr. Bendix voiced the sentiment of the generality of musical people here. In his denunciation of the high salaries given to the foreigners, be they instrumental or vocal virtuosi, he exhibits a fearlessness which would be advantageous to many who share his opinion, but are afraid, for personal reasons, to express themselves honestly.

Mr. Bendix has a secure hold upon the public, is held in the highest esteem by the music-loving people, enjoys the respect and admiration of all true musicians, who, knowing what a splendid artist he is and how absolutely loyal to his confrères, are aware that an expression of opinion from him is one that can be regarded as of immense value.

"I am heart and soul with the enterprise of THE MUSICAL COURIER for the protection of the American artist," said Signor Elodoro De Campi, the famous singing master who has been a resident of this country forty years and one of the most prominent musicians in Chicago since 1876. As Signor De Campi is one of the few remaining classmates of Carlos Gomez, San Giovanni, Ponchiello and other equally noted men of genius, his sympathies might more naturally be supposed to be with the foreign element. But he says: "I am in America; my home and interests are in America, and my desire is to see the American artist succeed as the American artist so justly deserves to succeed."

Signor De Campi was exceedingly cordial in his praise of the work done by this paper and spoke especially of its value as a musical medium. He said:

"To show you what I think of THE MUSICAL COURIER I

**THEODOR WIEHMAYER,**  
Concert Pianist,

MÜNZGASSE 20, LEIPZIG, GERMANY.

Teacher of Piano, Theory and Composition, wants position in America.

References: Prof. Martin Krause, Dr. Reinecke and Judasohn.



will tell you that my daughter is head of a convent in St. Louis and also takes particular interest in the music. I therefore send her every week THE MUSICAL COURIER, and if I by any chance am delayed a couple of days she immediately writes to me: 'What has happened to THE MUSICAL COURIER?' I shall have considerably more to say about Signor De Campi in a future letter.

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The Apollo Club eclipsed its own record on Wednesday, when Miss Ella Russell, Mrs. Katherine Fisk, Mr. George Ellsworth Holmes, and Mr. Ben Davies made a quartet of artists such as is rarely heard in Chicago. Miss Russell amply fulfilled all expectations, while Mrs. Fisk and Messrs. Holmes and Davies sang like the fine artists we have long known them to be. The choral work, under the direction of Wm. L. Tomlins, was the finest we have had this season, and, notwithstanding what is sometimes said for rival organizations, Mr. Tomlin still enjoys the distinction of being the only man in Chicago who can train such an immense number of voices.

Dvorák's Stabat Mater and Goring Thomas' Swan and Skylark constituted the program, and both works received an adequate interpretation, both as regards soloists and ensemble work. The orchestra even proved itself of more worth than usual and played far more in accord with the director than has been its wont at previous concerts. Without exaggeration, it is permissible to say that the Apollo Club gave one of the finest performances known in Chicago and one which as an example of choral singing it would be difficult ordinarily to surpass. Mr. Tomlins can look back with pride upon his twenty-five years of service with the Apollos as being productive of much musical benefit.

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The Amateur Musical Club gave a general concert Monday evening. Miss Ella Scheib had possibly the biggest success of the members appearing, and was immediately engaged for the Germania Club concert to-night and also for the Fortnightly Club. Miss Scheib is a wonderfully talented girl who plays the piano as if it were something more than a mere machine. Musical people here are very interested in her work, which should eventualize in placing her on a high pinnacle. This is the program given by the amateurs:

Easter Carol.....	Philo A. Otis
The Browning Quartet.	
Mrs. Henry Sheffield, Miss Jessie M. Hawley, Miss Daisy Hubbard, Mrs. William Lawson.	
Mrs. Little, accompanist.	
Faschingsschwank aus Wien (Allegro) op. 36.....	Schumann
Mrs. Nathan K. Bigelow.	
Thy Lovely Face.....	Schumann
Row Gently Here, My Gondolier.....	C. N. Stanford
Drink to Her—Old Irish.....	Mr. Arthur M. Burton.
Concerto, G minor, op. 35.....	Mendelssohn
First two movements (Molto allegro con fuoco; Andante).	
Miss Ella Scheib.	
Second piano, Miss Veronica Murphy.	
Aus Meinen Grossen Schmerzen.....	Robert Franz
Im Herbst.....	H. H. A. Beach
Chanson d'Amour.....	Miss Helen Driver.
Air on G string.....	Bach
La Cygne.....	Saint-Saëns
Perpetuum Mobile.....	Ries
Miss Jane Menefee.	
Thou'rt Like Unto a Lovely Flower.....	Wilson G. Smith
Ho, Jolly Jenkin, from Ivanhoe.....	Sir Arthur Sullivan
Mr. Arthur M. Burton.	
Nocturne, op. 157, No. 1.....	Carl Reinecke
Etude, B flat minor.....	Mendelssohn
Mrs. William Seward Russell.	
You'll Love Me Yet.....	
Misconceptions.....	The Browning Quartet.

Mrs. Hess-Burr is enjoying a vacation at St. Louis, to which city she journeyed about four weeks since. It is about time she returned to her friends. The Mendelssohn Club announces that the season has been so much more successful than was anticipated that it is proposed to conduct the season of 1897-8 upon exactly the same principles. The club is certainly a fine example of Männerchor work, under the direction of Mr. Harrison M. Wild, than whom no better conductor could be found. He seems to have evoked an enthusiastic sentiment in the work, as all the rehearsals have been splendidly attended. The standard maintained has been of the highest description, and the club justly deserves the success attending it. Mr. Lam-

son and his co-laborers have been indefatigable in placing the club on a solid foundation, so that the next year will find it permanently established.

An afternoon of Clarence Dickinson's compositions was given at the Women's Club to-day. Mr. Dickinson is not only a clever organist, pianist and teacher, but a very entertaining composer. His songs are very attractive to both musicians and audience.

Mr. Bicknel Young sang in Milwaukee Tuesday night in Goring Thomas' Swan and Skylark with Miss Ella Russell and George Hamlin, under the direction of Mr. Tomlins. Mr. Young was, with only a few hours' notice, substituted for the baritone originally engaged. He gave a very artistic performance, eliciting the warmest commendation from his fellow artists and the director.

The Kirkland Mission gave a concert Thursday evening, when Mrs. Genevieve Clark Wilson, Mrs. Annie Rommeis Thacker, Miss Balatka, Chris. Balatka, Miss Randall, and several other musicians kindly donated their services. Central Music Hall was well filled and with a very cordial audience.

Mr. Theodore Spiering gave the fourth pupils' recital of the season to-day. The following was the program:

Sonata in A major.....	Händel
Miss Katy Daneke.	
Sarabande.....	Bach
Giga.....	from D minor sonata
Mr. Wm. Diestel.	
Twenty-second Concerto.....	Viotti
Miss Amy Jones.	
Albumleaf.....	Sitt
Miss Ina Ball.	
Serenade.....	Pierne
Miss Bianca Cosgrove.	
Vision of Jean d'Arc.....	Gounod
Romance.....	Svendsen
Miss Alice Cady.	
Romance.....	Sitt
Mazurka.....	Wieniawski
Miss Mary Campbell.	
Fantaisie Apassionata.....	Vieuxtemps
Mr. Wm. Diestel.	

Cards are out announcing the marriage of Miss Harriet Hale (one of the most talented amateur pianists of Chicago) and Mr. Clarence Wooley.

The North Side Musical Club was entertained on Thursday afternoon, April 22, by Mrs. Edward O'Brien, 21 Bellevue place. The program was given by Misses Johnson, Stevenson, O'Brien and Canady.

Mr. Grant Weber is booked for a piano recital at Kent Theatre of the Chicago University. His program includes compositions of Mendelssohn, Chopin, Beethoven, Schubert-Liszt, &c.

On Thursday Mrs. D. C. Hull and Mr. George Dethlefs gave a song recital under the auspices of the teacher, Thomas Taylor Drill, in Kimball Rehearsal Hall. Mrs. Hull has a remarkably fine voice, which has been uncommonly well cultivated. As she is also endowed with more than usual musical intelligence it naturally follows that her singing is above the ordinary routine. Mrs. Hull, if she embraces the musical profession, may confidently expect success.

Mr. Dethlefs, Miss Evelyn Cooper and Miss Evelyn Coleman contributed to the program which follows:

Duet, I Live and Love Thee.....	Campana
Mrs. Hull and Mr. Dethlefs.	
Violin, Legende.....	Wieniawski
Miss Cooper.	
Songs—	
In Night's Still Calm.....	Luther
Heart's Delight.....	Gilchrist
Mrs. Hull.	
Song, How Fair Art Thou.....	Weid
Aria, Hear Me, Ye Winds and Waves (Scipio).....	Händel
Mr. Dethlefs.	
Violin, Cavatina.....	Raff
Miss Cooper.	
Ballad, Memories.....	Neidlinger
Waltz Song, Fleeting Days.....	Bailey
Mrs. Hull.	
Song, Thou Art Mine All.....	Bradsky
Aria, Preghiera.....	Mascagni
Mr. Dethlefs.	
Aria, Suicidio (La Giaconda).....	Ponchielli
Mrs. Hull.	

Miss Ella Clark, well known to La Grange people as an excellently conscientious piano teacher, has arranged a very good program for the concert to be given by the Metropolitan Business College next Friday. Miss Clark will have the musical assistance of Mrs. Byron J. Carpenter, Mrs. S. H.

Bingham, Mrs. Jason E. Clark, Mr. Oscar W. Schaefer and Mrs. Fred. Edler. The affair is for the benefit of a most worthy organization, and will no doubt be largely patronized. Miss Gertrude Lewis gave a dramatic recital Thursday of last week at Kimball Hall. Miss Marion Hurd, soprano; Allen H. Spencer, Miss Maria Templeton and the Joseph Vilim Orchestral Club all contributed interesting numbers to the program.

Mme. Anna Weiss, who contrives never to be idle, issued invitations to a concert given by her pupils on Wednesday evening.

Some good work was done, especially by Miss Lucile Fitzgerald, who is a mere child, but an especially clever one. All the young people were much applauded, and all were obliged to respond with encores. Mr. Shaw and the Schumann Ladies' Quartet shared honors with the giver of the concert. Madame Weiss received many congratulations upon the success of her pupils.

The following is the program as given:

Rondo (two pianos), op. 73.....	Chopin
Mme. Anna Weiss, Miss Viola Robinson.	
Soprano solo, For the Sake of the Past.....	Mattei
Mrs. Caroline Parker.	
Piano solos—	
Sonata 10, op. 14, No. 2, first movement.....	Beethoven
Second Mazurka.....	Helmund
Jessie Safford.	
Piano Tarantella.....	Rubinstein
Lilian Schubert.	
Quartet, I Dream.....	Moring
Schumann Ladies Quartet.	
(Mary D. Hall, first soprano; Ada H. Kidston, second soprano; Helen M. Burton, first alto; Adeline C. Stewart, second alto.)	
Piano, Grand Polonaise, op. 21.....	Weber-Liszt
Kathryn Butterfield.	
Bass solo, Let All Obey.....	Leach
Mr. Clement B. Shaw.	
Piano, Valse Romantique.....	Smith
Viola Robinson.	
Piano—	
Studies Nos. 16 and 17.....	Heller
Last Hope.....	Gottschalk
Lucile Fitzgerald.	
Bass solo, The Wanderer.....	Schubert
Mr. Clement B. Shaw.	
Quartet, The Vespers.....	Seeböck
Schumann Lady Quartet.	

Miss Mabelle Crawford, the contralto, is said to be engaged for the Kansas Musical Festival, and Mme. Clementine De Vere will, I hear, be the soprano.

Earl R. Drake gives a concert May 4, when Mr. Liebling, Mr. Kowalski, Miss Cora Sinzich and Mrs. Carrie R. Crane will also appear. The program contains some remarkably good numbers and should certainly bring a big attendance. Mr. Liebling so rarely consents to play anywhere that he alone insures a good audience.

Mrs. Oolaita Zimmerman and Mrs. Constance Lockewalis gave a miscellaneous concert at Woodlawn on Wednesday. From all accounts it was an artistic success, although, judging from the merits of these two ladies, it could not be otherwise. They had the co-operation Mr. Sherman and Miss Guion.

Mr. W. H. Sherwood really will be heard at Central Music Hall in a recital May 8.

The weekly concerts in Summy's Recital Hall, which have been such an incentive for the younger musicians, are drawing to a close. The eleventh recital of the series was given by Mr. Arne Oldberg (lately engaged as one of the Northwestern University faculty), who essayed a Bach program. Mr. Oldberg is one of the few who can really play Bach in the dignified, serious manner worthy of that master's music, and his performance to-day was a valuable object lesson to the piano student who prefers the serious to the frivolous. His interpretation of the Fantaisie and Fugue in A minor, the Chromatic Fantaisie and Fugue and Passacaglia (d'Albert's arrangement) was an example of profound scholarly research. Mr. Oldberg played with fine tonal effect, brilliance and power, which made his Bach recital one of the most finished performances heard this season. Miss Castle (contralto) sang some Schumann songs and Händel's Awake Saturnia with good expression.

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A telegraphic dispatch just received from Los Angeles says, "Genevra Johnstone-Bishop had a magnificent recep-

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tion last night, and sang with splendid success," which is good to hear, for Mrs. Bishop is worthy of all appreciation.

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There is a rumor that the days of the Chicago Orchestra are numbered, and that next season it will be recorded with the things that were. The rumor originates with one of the trustees. It may or may not be true; but it is said that much is depending upon the result (financially) of the concert to be given next Tuesday. Already there has been considerable disruption in the organization, some of the members refusing to play for the dancing. I know of one who absolutely declined to assist that night, stating that his contract did not call for him to play dance music. I am told as things now are Mr. Thomas will conduct, but that Steindl, Yunker and two others will not play. As these are the four best musicians in the orchestra it is tolerably conclusive that the project is not viewed with favor among the members of the Thomas Chicago organization.

The trouble is that the hall rental alone is sufficient to worry the management of the orchestra. Then the men are paid too much for the amount of work obtained from them. Then, again, Mr. Thomas imports men when there are those here who could be employed just as satisfactorily. The orchestra wants a smaller hall at a third of the price, concerts given with greater frequency, more popular programs, more good soloists (one should appear at every alternate concert), and prices within reach of very ordinary pocket-books. With these advantages Chicago could become musically a great city.

Music at present is confined exclusively to the well-to-do class, when there are thousands of people of moderate circumstances in Chicago who would hail the chance of attending good concerts at a fair and moderate cost. Especially is this the case with students here, and I would suggest that even Mr. Summy, astute as he is, made an error in regard to the price charged at the chamber concerts this season. These concerts, which originated with him, are the finest series of concerts devoted to chamber music ever given in this city, but the price was somewhat prohibitory. It is to be hoped, however, that Mr. Clayton F. Summy will again give Chicago people the benefit of these chamber concerts, which have proved such splendid educational factors.

FLORENCE FRENCH.

### Rubinstein Club Concert.

WILLIAM R. CHAPMAN, CONDUCTOR.

The Brookside.....	P. A. Schaecker
Dedicated to the Rubinstein Club.	
Prelude, L'admirable Sommeil de la Vierge.....	J. Massenet
Bonheur, Gavotte Serenade.....	H. Hartog
Richard Arnold String Quartet.	
L'Envoi.....	Sidney Homer
Thy Song.....	W. R. Chapman
Soloist, Miss Grace Couch.	
Dio Possente, aria from Faust.....	Gounod
Mr. Heinrich Meyn.	
The Message.....	Wm. R. Chapman
Solos by Miss Edith Marie Youmans, Miss Mae Cressy and Mrs. Antonia Sawyer.	
Crucifixus.....	Bartlett
Adagio, from L'Arlésienne.....	Bizet
Enfin Seuls.....	Tessierone
Richard Arnold String Quartet.	
Lullaby.....	Mozart
Arranged by J. H. Brewer.	
'Tis but the Sparrow's Song.....	T. Otto
Arranged by C. H. Morse.	
Thy Name.....	Mary Knight Wood
Adown, Adown in the Valley.....	J. Sanderson
This Would I Do.....	W. R. Chapman
Mr. Heinrich Meyn.	
Comin' Thro' the Rye.....	Scotch Melody
Arranged by F. W. Root.	

The second concert of this, the tenth season of this vocal club (women's voices), last Thursday evening, fell on a night when there were other important attractions—the Manuscript Society's Chickering Hall concert, Carl's Baton Club, Bruno S. Huhn's piano recital, Waterous vocal recital, De Salazar concert, and the Brooklyn St. Cecilia. This should not be, and if, as Mrs. Chapman suggests, the secretaries or managers of these affairs will get together a conflict of dates would be easily avoided. Thus it has occurred that the Apollo, Mendelssohn Glee Club and Brooklyn Apollo, also the Apollo, Musurgia and Kneisel Quartet came simultaneously. This is hard on the true music lover, who would hear all, and harder still on the critic, who must hear all.

Nevertheless the beautifully decorated hall was full on the occasion of this second concert, and Schaecker's Brookside, a bright thing, dedicated to the club, opened a very interesting evening. The work is also to be done by the Poughkeepsie Rubinstein Club. Hartog's Gavotte Serenade is a dainty composition, catchily done by the Richard Arnold String Sextet, with fine unity and effect. The two a capella numbers by the club, L'Envoi, by Homer, and Thy Song, by Chapman, went beautifully. The latter is an alto solo, with humming accompaniment, and partially because of the beauty of the work itself, as well as the artistic manner in which the solo was sung by Miss Grace

## New Mason & Hamlin Warerooms

3 & 5 West 18th St.



THE Mason & Hamlin Co. are now settled in their new quarters, Nos. 3 and 5 West 18th Street, just back of Chickering Hall. The building is a new eight story fireproof building of modern steel construction. These points the Mason & Hamlin Co. were particular to inquire into after their recent experience with their building at 136 5th Avenue, which they were obliged to leave at short notice, as the building had been condemned by the Department of Buildings.

The new warerooms are among the handsomest and most spacious in the city. The main floor is 50x94 feet in dimensions, with ample light and peculiarly well adapted for showing to advantage the many handsome and elaborate styles of pianos and organs which the house is now making. There is also a second large wareroom on the floor below, neatly decorated and lighted by electric light. This room will be used for renting stock. The Mason & Hamlin Co. consider themselves very fortunate to have been able to acquire such decidedly suitable warerooms. The situation on 18th Street offers several distinct advantages over a situation on 5th Avenue; while it is the natural thoroughfare for pedestrians between Broadway and the elevated railroad, on the other hand it is entirely free from the noise incident to the heavy wagon traffic of 5th Avenue. Already there are three large modern business buildings on the street between 5th and 6th Avenues, one of them occupied by the largest department store in the city, and other similar buildings are in course of construction. The location is therefore a favorable one from the point of view of retail trade. The house has no reason to doubt that their friends in the wholesale trade will find the new warerooms more convenient than the old; and they also extend a cordial invitation to artists and musicians to call and examine what is certainly one of the handsomest music warerooms in the city.

Couch, the new contralto of St. Bartholomew's, it received an encore.

Mr. Meyn sang the Dio Possente with expression and effect.

Miss Edith Marie Youmans, Miss Mae Cressy and Mrs. Antonia H. Sawyer, as well as chorus and audience, all evidently enjoyed the number following, Mr. Chapman's setting of The Message. The young women sang the solos with effect, and from various people there was heard special commendation of Mrs. Sawyer. The climax, on the words "It floated farther and farther" is mightily effective, and here the well balanced chorus attained a crescendo and broad effect telling in the extreme.

The twenty minute intermission is an agreeable feature of Chapman's choral affairs; the performers mix with audience, friends greet each other in the boxes and green room, the men have time for a smoke and a sip or two, and the relaxation is of particular benefit to all concerned.

Homer N. Bartlett's Crucifixus was undoubtedly the most dignified and important work of the evening. It is a composition of marked solemnity, and is particularly appropriate for an Easter-tide concert; it was sung on this occasion for the first time. It has a four voiced fugue built on a scale theme of scholarly development, and the whole work is extremely difficult. It was given a worthy rendition, behind which was evident much hard work and close study.

The Mozart-Brewer Lullaby and the Otto's Sparrow's Song (arranged by C. H. Morse) were dainty examples of a capella singing, and Comin' Thro' the Rye, arranged by Root, closed the choral portion of one of the Rubinstein Club's most successful concerts. The chorus members were individually in excellent voice, and so the ensemble was delightful.

Among these singers are Mrs. Grace Haskell Barnum, Miss Lilian Carlsmith, Mrs. Wm. R. Chapman, Mrs. Eva G. Coleman, Miss Grace Couch, Miss Mae Cressy, Miss Marie Donavin, Miss Jennie Evans, Miss Lucy Presby, Mrs. Antonia H. Sawyer and Miss Edith Marie Youmans.

At the request of many subscribers and patrons, arrangements will be made next season to have the Rubinstein and Apollo Clubs unite in one concert of the subscription course.

### Carreno's New and Revised Route.

Philadelphia.....	April 27
Harrisburg.....	" 29
Pittsburg.....	" 30
Chicago.....	May 1
Milwaukee.....	" 3
Madison, Wis.....	" 4
St. Paul.....	" 5
Minneapolis.....	" 6
Sioux Falls, S. Dak.....	" 7
Omaha.....	" 10
Kansas City.....	" 11
Lincoln.....	" 12
Denver.....	15 and 17
Salt Lake City.....	" 19 and 20
San Francisco.....	week of May 24

She will afterward play at Oakland, San José, Sacramento, Los Angeles, San Diego, returning to San Francisco, thence to Portland, Ore., Tacoma, Seattle, returning East, sailing for Europe about the middle of June.

Madame Carreno's success in this country has been so great that she has cancelled all her European engagements, and plays in every first-class city in America, excepting one or two.

Her original intention was to return on April 10.

**Geraldine Morgan Salls.**—This artistic violinist sailed on the Campania last Saturday for a six months' European trip. She will play in London and Berlin, and visit the numerous friends of her study years.

**Bushnell and Donavin Sing for Charity.**—A musicale which combined a most artistic program with the merits of a good cause was given a few days ago in the ballroom of the Waldorf.

The beneficiary was the Riverside Association Boys' Club and the artists were Ericsson F. Bushnell, baritone; Miss Marie Donavin, soprano; Miss Belle Miller, pianist; Maurice Kaufman, violinist, and the boy soprano Master Harry Smith.

Mr. Bushnell sang The Two Grenadiers and several other songs, to the manifest delight of the audience.





BROOKLYN OFFICE THE MUSICAL COURIER, 159 Fulton Street, April 26, 1897.

**M**ULTUM in parvo! which means in this case about twenty or thirty affairs and only seven days in the week. I regret that I was compelled to send my astral body to so many concerts, and good ones, too, but it was unavoidable where four or five affairs occurred on the same night; and without wishing to create any ill feeling I do want to suggest to the city fathers in Brooklyn that if they devoted the lamp posts to the names of the streets instead of to "Reckett's Blue" some of us would save a large amount of time.

On Tuesday evening the Academy of Music was again a brilliant spectacle, filled as it was with the guests of the Apollo Club, which presented a delightful program and some of the most attractive soloists that it has been Brooklyn's privilege to hear. The club, under the masterful hand of the veteran pedagogue Dudley Buck, gave with ease, finish and breadth:

The Spring Again Rejoices.....Durner  
The Stars.....Mohring  
Serenade.....E. Kremser  
Farewell.....Mendelssohn  
The Longbeard's Saga (cantata).....C. H. Lloyd

Dr. Eugene Walton Marshall sang the incidental solo in the serenade in a very agreeable manner.

The Richard Arnold String Sextet in Wuerst's Vorspiel, allegro moderato and Traumeri, and Tschaiakowsky's elegie and waltz, has not been excelled by any organization in finesse, delicacy and ensemble. It is not exaggeration to say that the audience was in a transport of pleasure. On this occasion Miss Alice Verlet appeared for the first time in Brooklyn and sang with that exceptional finish which has won for her the approbation of every audience which has heard her. Outside of her pure intonation, her delicate conceptions and her perfect control of breath and voice there is a charm in the calm, easy repose of her manner which is restful, notwithstanding she works you up to a keen enthusiasm.

Au revoir, Mlle. Verlet—we could stand a good many concerts from such artists.

Miss Carlotta Desvignes came in for a large share of deserved applause for her dramatic number, Don Fatale, by Verdi. She has a large, resonant contralto, probably too well known to need description from me.

On the same evening Association Hall held a similar audience in delight, the occasion being the last concert of the season of the Cantata Club under Mr. Albert Gérard Thiers' direction. The stage setting was a fitting background for the youth and beauty of this musical femininity. Imagine a solid bank of peach blossoms back of fifty pretty women! That was for the eye, and for the ear it was just as charming. Mr. Thiers is pre-eminently fitted for the work where he is gaining such a reputation. The selections were beautiful, and were given with volume, finish and dynamic precision, which must emanate from a poetic temperament with enough magnetism to reach those under the spell of his wand.

The Enchanted Swans, dainty, as everything of Reinecke must be, had its first presentation on this coast. It was given once in San Francisco with a similar success. The incidental solos were beautifully sung by Miss Susan S. Boice, soprano, Miss Helen Lynch and Mrs. Emily St. Anna Webber, contralto. All three voices are of much the same quality, the two latter being under the charge of Mr. Thiers. Every number was well selected, but especial mention must be made of the beauty of Chaminade's The Mariner's Christmas, in which Miss Lucie M. Boice sang the soprano solo extremely well, and the Spring Song from Samson and Delilah. Another interesting number was a canon in six parts, Noble Be Thy Life, by Beethoven.

The accompaniments, which required in many cases nothing short of a virtuoso, were admirably played by Mrs. Emma Richardson-Kuster. Miss Kate S. Chittenden did the organ work. There were some beautiful solos given by Mr. Maurice Weisschoff, basso, and Mr. Hans Kronold, the well-known and popular 'cellist.

On Tuesday night, owing to the strong counter attractions, the magnificent recital by Mrs. Katherine Bloodgood

and Mr. Victor Baillard was given to a smaller audience than would have greeted them upon any other night. The artists, and artists they are—both of them—gave their work as much care and finish as has ever been heard, and they left an enviable impression upon their hearers. An unexpected pleasure was occasioned by Mr. Francis Fischer Powers, who was in the audience upon the instance of many admirers, giving a duet with Mr. Baillard. Mr. A. Francken played the accompaniments for Mrs. Bloodgood and Mr. Horace Kinney for Mr. Baillard.

On Wednesday at the Sixth Avenue Baptist Church there was a very pretty little wedding, the contracting parties being Miss Lillian Houlding, the contralto of that church, to Mr. Frank H. Leeming, of Chicago. After the reception at the home of Mr. and Mrs. William Judson Whitaker, Mr. and Mrs. Leeming left for the Pacific Coast. After their return Mrs. Leeming will resume her position in the church, as she is valued to such an extent that they will gladly wait for her, so the position left by Miss Houlding will be vacant until fall, when it will be filled by Mrs. F. H. Leeming. The Brooklyn end of THE MUSICAL COURIER extends hearty congratulations.

A most enjoyable private musicale was given on Wednesday night at the home of Mr. and Mrs. Maurice Sternberg, whose hospitality and cordiality was not less appreciated than the fine program presented. Mr. Sternberg, who is a violinist merely because he is born one, is not known to the profession, but plays for his own amusement and that of his friends. On this evening the talent whose assistance he had was of a high order, and the program was selected for the enjoyment of the guests assembled. Miss Mabel McKenzie sang some numbers beautifully. Miss McKenzie is gaining noticeably in her work, and was received with great enthusiasm. This was the first opportunity that I have had to hear that delightful bass-baritone, Mr. John C. Dempsey. Mr. Dempsey has a rich, magnificently colored voice, and there is no reason why he should not stand among the first of American singers. Mr. Robert Gaylor played the accompaniments and also gave some fine solos on the organ. Mr. Gaylor was much in demand this week, and small wonder; his work is artistic and his personality is charming. Miss King played Mr. Sternberg's accompaniments unexpectedly, and discharged the duty very creditably.

On Thursday night at Memorial Hall the boy choir from the Garden City Cathedral gave a fine concert. This was the event of Mr. Graham Reed's last appearance in Brooklyn, as Mr. Reed leaves on Wednesday for Europe, so that when in answer to a generous encore he sang Hawley's Ah! 'Tis a Dream the effect was pronounced on many of his friends. Mr. Albert Mildeberg gave some exquisite numbers exquisitely, as he always does his work.

Mrs. Katharine Cavannah Parker, a contralto with a fine quality of tone under good control, sang My Heart at Thy Dear Voice, and The New Kingdom Tours with strongly dramatic effect. Master Harold McGee, the soprano, in whom Dr. Woodcock takes an especial pride, sang a song so well that the audience demanded a repetition. Mr. Walter McIlroy, who sings ballads ideally, added to his victories by the charming manner in which he sang Loch Lomond, E. A. MacDowell's Thy Beaming Eyes, and two beautiful songs of Lee B. Woodcock's, Thou Art the Noblest and My Mary. The choir sang Gounod's Gallia and the Hallelujah Chorus, and gave proof that it is not for nothing that Dr. Woodcock, who is organist and choirmaster, enjoys his enviable reputation.

Mr. Albert Greenhalgh played the accompaniments.

On Thursday evening at the residence of Mrs. John W. Hollenbach a soirée musicale was given that was of more than passing importance. The program follows:

Sonata for violin and piano, op. 47 (Kreutzer), andante con variazioni, finale presto.....Beethoven  
Miss Geraldine Morgan and Mr. Orton Bradley.  
Chanson du Toréador (Carmen).....Bizet  
Mr. Perry Averill.  
The Erl King.....Schubert  
Mrs. Adèle Laeis Baldwin.  
Aria, from Giacinta.....Ponchielli  
Mr. Ellison Van Hoose.  
Gigue in G minor.....Händel  
Prelude in D flat, from op. 28.....Chopin  
Ueber die Steppe Hin.....Schytte  
Mr. Orton Bradley.  
Balletaria, from I Pagliacci.....Leoncavallo  
Miss Frances Miller.  
Hungarian Dances.....Brahms-Joachim  
Miss Geraldine Morgan.  
Murmuring Zephyrs.....Jensen  
Mr. Perry Averill.  
Across the Sea.....Edwin Cary  
Hymne à Eros.....Holmes  
Mrs. Adèle Laeis Baldwin.  
Liebeslieder Waltzes, op. 65.....Johannes Brahms  
For four voices, with piano duet accompaniment.  
Miss Miller, Mrs. Baldwin, Mr. Van Hoose, Mr. Averill,  
Mr. Bradley and Mr. Cary.  
Mr. Cary was accompanist and director.

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The stupendous affair of the week, and perhaps in many weeks, was the production of The Elijah at the Academy of Music under the auspices of the Brooklyn Institute. The house was filled from foyer to footlights to hear the Oratorio Club under Mr. Walter Henry Hall, with a brilliant array of soloists. I might almost say that professionally this was the crowning point of Mr. Hall's life, for he proved himself a conductor of power, of control, of magnetism, of brain, and of musical temperament.

The choruses received and deserved quite as much enthusiasm as the soloists, and that is really saying a good deal. Probably no man has ever worked any harder to bring a society to the standard that this one has attained, and the credit must all be laid to Mr. Hall. In this work Mr. Hall has had the assistance of Mr. Robert Gaylor as accompanist, which has been very great, as Mr. Gaylor's musical attainments are great.

Mrs. Eleanor Meredith gave up a song recital in Providence, R. I., to replace Miss Hilke, who was too ill to appear, as had been expected.

Mrs. Meredith's work was admirable in every particular, more pronouncedly so considering the short notice. One might almost believe that Josephine S. Jacoby's greatest work lies in oratorio, such a striking success did she achieve. Mrs. Jacoby is a pupil of whom Mr. Oscar Sanger is justly proud. With Dr. Carl Dufft and Mr. Theo. Van York, tenor, the quartet was superb. The second quartet consisted of Miss Lillian Story, Miss Agnes Anderson, Mr. Frederick Harvey and Mr. F. A. Parkhurst. Master George Dusenbury, the boy soprano of Mr. Hall's. Considering the fact that Mr. Hall has brought the Oratorio Club to its present capability from a chaotic condition in 1893, the rapidity and firmness of his work is evident. The club should contain double the membership, as its doors are open to all competent singers, and surely Brooklyn can boast of hundreds.

On Thursday morning I stole away from Brooklyn long enough to run over to East Orange, where Mr. Arthur Woodruff, conductor of the Orange Musical Art Society, was holding his final rehearsal for an interesting concert given on Friday night. Mr. Woodruff gave the Ave Maria of Henry Holden Huss with magnificent effect. The composition is one of the most valuable I have heard this season. From its Palestrina-like construction to the broadly dramatic climax it reveals the deep musician, thinker and composer. It was scored for piano, organ, two horns, violin and harp, reduced by Mr. Huss from the original large orchestration as produced by Theodore Thomas.

Next Sunday at the Christ Clinton Church Mr. Robert B. Gaylor, organist and choirmaster, will give P. A. Schneck's new cantata, Lazurus. Mr. Victor Baillard, who is the new bass of the church, will create the part of Jesus. Mr. Joseph McCarthy, from New Haven, is the incoming tenor. On Friday night Miss M. Louise Mundell, a teacher of importance, gave a song recital to a very enthusiastic audience at Memorial Hall. Miss Mundell was assisted by Mrs. Laura Phelps Crumme, violinist; Mrs. Lavinia Sutcliff, Miss Juliet Underhill, Mr. John H. Stubbs, tenor, and Mr. Robert B. Gaylor, accompanist. The program went without a flaw. Miss Mundell gave a great many numbers herself; she is a contralto with a strong, clear, upper register; rich, warm, low tones, and gives intelligent poetical interpretations. To this is due the size of her class and the progress that they make.

The Metropolitan Permanent Orchestra is giving a week of concerts at the Clermont Rink at popular prices, beginning on Monday evening. The programs offered are extremely interesting.

Rumors are as thick as microbes. It is rumored that Brighton Beach will have a musical attraction, and that the Montauk will run a season of light English opera, the company to come from the Boston Castle Square Theatre Garden.

The Apollo Club is to build a large music hall on the style of Carnegie in New York. The plans are being drawn, but nothing is as yet known of the site or the financial backing.

Owing to Grant's Memorial Day, I cannot include in this issue an account of the band concert under the direction of Thos. F. Shannon. EMILIE FRANCES BAUER.

**Bispham and Riesberg.**—The *Truth*, of Scranton, has the following to say of Mr. Riesberg:

The ally of Mr. Bispham, Mr. Riesberg, especially displayed proficiency and intelligence of a high order, and in the accompaniment to the Erl King laid claim to serious attention as a pianist.

The *Record*, of Wilkesbarre, said:

Mr. Bispham showed his usual high regard for his profession and his own standing as an artist when he brought with him Mr. Riesberg to play his accompaniments. No one but a pianist of the first rank can handle the accompaniments to the Brahms songs, and Mr. Riesberg played them with such smoothness, such a rhythmic accuracy and with such a fine mental conception of their character that he was watched while at the piano with almost the same interest as was Mr. Bispham.

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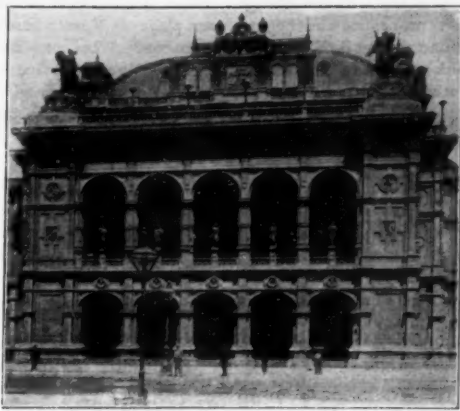
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VIENNA OFFICE THE MUSICAL COURIER,  
8 Schloßgasse II., Thür 31, March 16, 1897.  
[Continued from last issue.]

THE next pianists of prominence were Friedheim and Koczalski. Both played the B flat minor sonata, op. 58, of Chopin, and the verdict seemed to be in favor of the latter.

Friedheim played also the B flat minor sonata of Liszt, of which the latter said that no one ever played it as well as Friedheim. It was in fact a delightful performance; but it is not pleasant to sit and watch Friedheim play, for the reason that he never unbends—he sits stiff, cold, proud; and this attitude affects the music. One should close one's eyes, and then there is really more feeling in his playing; for it is difficult to believe that a pianist can feel what he is playing when not one trace of sentiment, fire or inspiration appears in the countenance or attitude.

The critics here were rather severe upon Friedheim. They called his tone dry and his interpretations unmusical. To me it was simply interesting. I liked the great ease, the nonchalance, the bold courage with which he attacked and carried through everything. I must say it seemed positively a curious experience to find oneself so much interested and yet so little moved. In abstaining completely from "playing for effect," he goes to the other extreme and will not "let himself go," if I may use an expression more forceful than elegant. He did, however, unbend just a little at the close, when, after many recalls from a shamefully small audience, he played the Chopin mazurka in C with a most original interpretation surely, and the inevitable Erl König of Schubert-Liszt. The enthusiasm and wild applause may have warmed his heart a little. These last pieces showed much more musical feeling.

Now as to the great prodigy about whom so many wonderful stories have been circulated, especially the sensational one that the boy prodigy was only a girl after all.

Hanslich has written a feuilleton, so clever and witty it could well be quoted for the sake of pure fun, in reference to this young lad, no longer a child and presenting a comfortable "embonpoint" that adds decidedly to his apparent age. It seems that Raoul's father has been putting around a book representing the little Raoul from his infant prodigy years up to the present time—from kilt skirts to knickerbockers and from knickerbockers to trousers and a frock coat—each of the three periods marking the stages of his development and progress. He made many different impressions upon the students and musicians who gathered to hear him on his Chopin evening. Some thought he had no technic and much musical feeling; others quite the reverse; Hanslich is among the latter. He says that undoubtedly Raoul is talented, but rather young to give a "Chopin evening"—his technic is advanced beyond his musicianship or musical feeling. When listening to him I was of the same opinion and was quite surprised to hear from others the opposite verdict. Notwithstanding an easy, facile technic—for facility was the main feature, after all, of his execution—there is much for the lad yet to learn in all that is comprised in the word "technic." Technic is "mechanism with tone," tonal effects, tonal coloring, tonal accents, rhythm, pedal; pianism with "klang," rubato, phrasing or knowledge of aesthetics in general, broad outlines and fine

pencilings, amassing and separating foreground and background, and so on; for, as Klecinski-Janatha have well shown, "No author loses so much on the part of the executant through the want of a beautiful tone as Chopin, who, using occasional sudden accents and being particularly fluent and equal, requires in his performer a greater perfection of nuances, a greater poetizing of each note."

In all this finesse the young Koczalski may yet acquire much, and before he plays the Berceuse in public he should try rocking a child to sleep at the rapid tempo in which he took this oft played composition, and which only De Pachmann has ever played as it can and should be. The child I'm sure would be tumbled out of the cradle with no very flattering remarks on Chopin's knowledge of Rock-a-bye! He played the A flat major waltz, op. 42, with an easy grace and fluency that was both admirable and charming. The B flat minor prelude, the C minor etude and the G minor ballade were the other pieces I heard—all of them showing promise of poetry, pathos, musical expansion. Koczalski has mannerism which Madame Schumann characterized as only worthy of a dilettante and which are Leschetizky's abomination. Koczalski needs just such a teacher.

I left the concert room at this point in order to hurry around to hear Schütt's new trio performed for the first time by the Quartet Rosé. I reached there in time to hear the finale (a Slavish dance), which, buoyant, captivating, full of elegance—so largely endowed with musical riches—whirls one around in a kind of intoxicated fantasy and one feels unfitted for cold, dissecting analysis. The other movements were an allegro tranquillo, an allegro molto, agitato and an andante cantabile. This latest work of Schütt is in some respects his best.

His Franco-Russian elegance is not in any way overtopped by the heavy, forced and stilted Hermann Gura, the son of the well-known Munich baritone, Eugene Gura, whom Wagner liked so much to hear sing the Löwe ballades, and who gave two concerts here, the last of which was very fairly attended. The young man lacks the versatility of his father, but he evidently inherits the voice and style for ballade singing—always at his best in Löwe's ballades. The same caution that I humbly made to his father needs to be repeated with emphasis to the son, *i. e.*, the lack of refinement in displays of temperament and fire—at such times he is prone to suggest the "roarer" to some. Temperament should be more spiritual than sensuous, *i. e.*, the spiritual loftiness of poetical thought, the supernal beauty of true art should first attract the ear, the mind and appeal to the emotions.

Then young Gura's attack is not more direct than his father's oftentimes. Taking him all in all he is an exceptional appearance musically, endowed with a rich inheritance. Selections were from Schubert, Schumann, Hermann Zumpfe, Richard Strauss, Grieg and Löwe.

At the last meeting of the Tonkünstlerverein, Robert Fuchs, the director of the Vienna Conservatory, and vice-director of the Court Opera, was given a "celebration," it being the anniversary of his fiftieth birthday. Grünfeld played some of his waltzes and smaller piano pieces, and Baroness Eleanora Bach sang some of his songs. The latter are decidedly his best works. The great beauty and grace of the Baroness, her nobility and purity of style, the sweetness and pathos of her voice rendered these songs most delightful. Her voice is indeed more suited to the salon than to the concert hall, and its lack of carrying power does not there appear. The Verein was very largely attended—the friends of Fuchs, Grünfeld and Baroness Bach calling out brilliant numbers.

#### NOTES ON THE THEATRE, SOCIETY AND NEW BOOKS.

Since the death of Mitterwurzer, the great and shining "star" of the Court Theatre, and counted the greatest actor, excepting perhaps Sonnenthal, in Austria, much agitation has been set in motion as to his successor. The

funeral obsequies were conducted with the usual Austrian pomp and ceremony. Mitterwurzer had stipulated in his last will and testament that his body should be burned and ashes preserved in an urn—hence there was a cremation ceremony after his death. The Court Theatre will be closed after April 11 next, for some new building plans around the magnificent renaissance (Italian Baroque) structure. Die Versunkene Glocke was the last novelty given on its stage.

\*\*\*

Mrs. Tripp, of the American Embassy, gave her last "jour" two weeks ago. She is now on a journey to Italy and Greece. Rose Cleveland was present, and was formally presented to the guests. Miss Cleveland has been making a short sojourn in Vienna, visiting the city for its various attractions to travelers.

Much regret is felt that Mrs. Tripp will probably not be seen again at the Embassy after the inauguration, when the successors of the new Government will probably send Republican representatives to Vienna. Mrs. Tripp and her beautiful daughters have made themselves very much liked by the Americans for their untiring efforts in entertaining them and their great cordiality to American strangers. Many of the Leschetizky pupils were the guests at this last "jour" of Mrs. Tripp, among whom were Miss Seymour, Misses Newcombe and Covers, Miss Ames, &c.; also Miss Randall, who is studying with a pupil of Marchesi.

The Anglo-American ball given just after the close of the brilliant Vienna Carnival season was, probably on account of its lateness, not the success in attendance that might otherwise have been expected. Mrs. Krause, Mrs. Gardner, Mrs. Otis, also Misses Seymour and Randall, were among the patronesses. I noticed a number of Leschetizky pupils among the dancers—Miss Avis Blivin, Mr. Gardner, Mr. Salomé, Miss Thomas and a number of others.

There were about eighty present, and these certainly ought to thank the unflagging courtesies and attentions of Mrs. and Mr. Krause for a thoroughly enjoyable evening—yes, and morning, too, for the dancers did not depart until about 2 or 3 o'clock A. M. The American flag and members of the United States legation were conspicuous ornaments on this occasion.

\*\*\*

Mrs. Laura Wieser, of Chicago, has been spending a winter in Vienna. Well known in musico-literary circles, Mrs. Wieser is a writer and "littérateur," who is doing much to revive the "lost art," as someone has called it, of appreciation. This highly developed appreciative taste of Mrs. Wieser has shown itself most exquisitely in a little book entitled Chopin, being a collection from the writings of Mme. Georges Sand, which relate to their travels in Spain, their stay at Majorca and her care for seven or eight years of the invalid Chopin, their friendship, her maternal devotion, the rapture of those ties so dear to both and many a delightful account of the compositions of Chopin, his manner of working and sufferings in his last days over his struggles at expression of the fleeting inspirations of his best moments.

Those who have read the last pages of Liszt's Life of Chopin should, in justice to Madame Sand, turn to these "collections" (made, revised and prefaced) by Mrs. Wieser, of reminiscences and sad annotations in Madame Sand's diary.

I had hoped, but present space in this letter forbids, to make some extracts for comparison from both the works mentioned, and I shall certainly do so at no distant day—a curious picture of two sides in a non-romantic love affair; the veil is drawn aside from dark misunderstandings and the sundering of two such closely united hearts without revealing any just cause for recriminations. "Ah, these are the beginnings in affection!" said Madame De Stiel, whom Liszt quotes.

E. P. FRISSELL.

In Town for a Few Days.—Mr. Homer N. Chase, business manager of the Maine Music Festival, is in town for a few days.

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## Short Musical History of Milwaukee.

(Continued from last issue.)

THE first concert was given June 20, 1895, such was the rapidity of his work. The *Journal* says of the concert of February 26, 1896:

The older choruses in Milwaukee must look to their laurels; the latest comer, the A Capella Choir, is developing so rapidly into a thoroughly first-class organization that competition will be very quick and fast in the future if the youngest society continues as it has begun. In speaking of last evening's concert, the third given by this new organization, it must be remembered that this is the season of the year above all others when it is most difficult for a chorus to be at its best; half the people in the city have got colds of greater or lesser dimensions, and this is bound in a measure to affect the quality of tone in a singing society, yet last night it must be frankly admitted by all unprejudiced persons that, despite that and other disadvantages under which they labored, the members of the A Capella Choir did some of the best choral work that has perhaps ever been heard in Milwaukee. This is saying a great deal, but it is just. \* \* \* Throughout Mr. Boeppler conducted steadily and firmly, but quietly and without affectation. Evidences of careful and painstaking rehearsal showed in each number and the chorus may well congratulate itself upon a wholly successful and praiseworthy concert.

I am only sorry that I cannot give the short history of this charming society, but space will not permit, and I desire the clean, pure history of the A Capella Choir to be printed beside those of the older societies over which it has now taken supremacy. Here is the program of the first concert, and while I am about it I may as well publish two others so you can see what work Mr. Boeppler has done. You ought to see how beautifully these programs are gotten up.

## FIRST CONCERT, JUNE 20, 1895.

Chor, Lobe den Herren, O meine Seele!.....Altes Kirchenlied  
Sopran solo, O hätt' ich Jubals Harf, aus Josua.....Händel  
Chor—

Fürchte Dich Nicht.....Stein  
Herr, wenn ich nur Dich Habe.....Stein  
Bariton solo, Die Uhr.....Löwe  
Streichquartett, Variationen aus op. 76.....Händel  
Chor (achtstimmig), Psalm 43.....Mendelssohn  
Klaviertrio, Adagio und Variationen aus op. 11.....Beethoven  
Chor, Du Hirte Israels.....Bortniansky  
Duett, Ich Harrete des Herrn.....Mendelssohn  
Chor, Wer unter dem Schirm des Höchsten siket.....Stein  
Streichquartett, Andante und Allegro aus op. 192.....Raff  
Chor, Herr, Bleib bei Uns.....Alte Hymne

## SECOND CONCERT, NOVEMBER 19, 1875.

Orgel solo, Fantaisie und Fuge in G-moll.....Bach  
Gemischter Chor, Grosse Doxologie.....Bortniansky  
Sopran solo, Gebet der Elisabeth aus Tannhäuser.....Wagner  
Frauenchor, Psalm 23.....Schubert  
Orgel solo—

Canon in H-moll.....Schumann  
Lamentation.....Guilmant  
Gemischter Chor (Achtstimmig), Psalm 2.....Mendelssohn  
Sopran solo, Die Allmacht.....Schubert  
Gemischter Chor, Mit Fried und Freud ich Fahr Dahin.....Gesius  
Orgel solo, Thema, Variationen und Finale in as-dur.....Thiele  
Männerchor—

Sturmbeschörung.....Dürrner  
Herbstlied.....Volklied  
Sopran solo—

Ich Liebe Dich.....Grieg  
Neu Erwachte Hoffnung.....Petzert  
Gemischter Chor, Sei Getreu bis an den Tod.....Lützel

## SEVENTH CONCERT, FEBRUARY 16, 1897.

Gemischter Chor, Ehre sei Dir, Christe.....H. Schuetz  
Violin solo, Zwei Sätze aus dem Konzert in D-moll.....H. Wieniawski  
Herr Chas. Gregorowitsch.

Frauenchor, O Blest Redeemer.....F. Marchetti  
Männerchor, Das Grab im Busento.....J. B. Zerlett  
Gemischter Chor mit Alt-solo, Geistlicher Dialog aus dem  
16. Jahrhundert.....A. Becker  
Alt-Solo, Fri. Helene Hohnbach.

Violin solo, Zigeunerweisen.....P. de Sarasate  
Herr Chas. Gregorowitsch.

Frauenchor—  
Frühlingsträumen.....J. Greith  
Wollt ihr die Engeln hören im Chor.....F. Abt

Männerchor—  
Wiegenlied.....J. Brahms  
Lützow's wilde Jagd.....C. M. v. Weber

Violin Solo—  
Andante religioso.....F. Thomé  
L'abeille (Die Biene).....F. Schubert

Herr Chas. Gregorowitsch.  
Gemischter Chor, Wenn ich Einmal Soli Scheiden.....J. S. Bach

Mr. Boeppler was the critic on the *Germania* who criticized me so sharply, more because he was such a newcomer than anything else, I am convinced. In most ways he agrees with me, but being a man of peace considers my methods too drastic. I fear that he will change his mind when he has been here longer, unless he is powerful enough to change Milwaukee. All gentle, loving methods have availed absolutely nothing against the thick skin of Milwaukeeans. A musician said to me yesterday: "We have stood this nonsense until we can't stand it any more; there wasn't one gleam of light until you threw yourself in the breach and exposed the town just as it is. They would kill you if they could." By the way, Mr. Boeppler is a man of heart as well as of brain, and he is also fearless, and I think he will make Mr. Reuter soloist at his next concert, in the teeth of his enemies.

Mr. Reuter (now just read this) played at the Turn Hall Sunday, and the crowd went wild with enthusiasm. His program was: Faust, Fantaisie (Sarasate); Encore, Bazzini, Witches Dance; Reuter's Dance of the Gnomes. No paper here contained one word about him! I spoke to Mr. Boeppler about it, and he will notice it in the *Germania*. He wasn't there, but he knows pretty well how things are in this quarter. I will deal in May with our local critics; at present I have neither the time nor the patience.

Mr. Reuter tells me that since I championed his cause he has been "getting it in the neck" worse than ever from those people who are responsible for his condition. He, however, has received much notice from higher sources, and I think the day has dawned for him. One man said, "Why haven't we heard more of you?" Reuter answered, "Because you didn't want to." And that is the truth. How furious becomes inferiority when superiority succeeds!

I am told that a certain violinist has been swearing vengeance against me; he is one of those enemies of Reuters; he said he would write a letter to THE MUSICAL COURIER that would "fix her!" Possibly, Mr. Editor, his was one of the anonymous ones you received. Milwaukee anonymous letter writers will find my opinion of them in the Milwaukee *Journal* of November 30, 1896. But thereby hangs a tale. This man's name is Jaffé. About two years ago I was introduced to a large blond violinist by the name of Willy Jaffé. I heard him play. He was splendid; had that authority belonging to a master. I have never seen him since, and have remembered him with pleasure. I noticed my friends looked shocked when I praised Willy Jaffé's playing, but how was I to know? Jaffé belongs to the Trio Club, mentioned in one of my last letters; this club played at the Turn Hall, and I anticipated seeing once more my Jaffé. Lo and behold! to my unspeakable disgust a short, dark man struts on the stage and I am assured that he is Willy Jaffé. This man I have known by sight

for years and always thought him a second violinist in Bach's orchestra, and he is a poor player. Now, where's the man I met? What was his name? Who was he? Thank goodness such harrowing jokes can't occur twice in a lifetime.

Now, then, I must wait and see what somebody is going to say in reply to me in THE MUSICAL COURIER.

\* \* \* \*

I have just finished the article in which "H. G." skulks behind her initials. By the way, that is a regular Milwaukee trick. Sift away the unavailing, disjointed, would-be humorous English, rob it of its blasphemies, and we have but little comprehensible left, most of that being a quotation from a musician who left Milwaukee because it failed to pay him to remain. "H. G." I think is one of our critics. I felt rather as though I were reading the musical criticisms of the *Evening Wisconsin* while patiently striving to get to the bottom of all that low-bred English. My friends! this article is written in the true Milwaukee spirit; now you can see against what odds I struggle. Place such a person in power; say that you make her a critic; think, only think, of any musician being aided or encouraged by her whose pen is so bitter.

It is such spirits as that which, inspired by Satan himself, have ruined and killed many tender gifted ones here. I repeat, you now have an inkling of what our musicians have to contend against. Just imagine what such a spirit would accomplish had it brains and wealth back of it! After answering as briefly as possible what few facts she has brought forward, I wish to say that at no time in the future will I ever again notice anything from this source. I should not care to know her here.

Take her remarks about Fillmore. Fillmore had a school of music here; he taught many second-rate people to play the piano; how, I need not say. His one good deed to Milwaukee was when he imported during the winter eminent pianists who gave recitals. Doing this he steadily lost money; giving it up and declaring that he was through doing missionary work for Milwaukee. He left Milwaukee because he could do better almost anywhere else. That shows how he regarded Milwaukee. I have spoken copiously about Luening. I will now mention his school of music. I wouldn't give 2 cents for his vocal or violin teacher. He has a good pianist connected with his school—Mr. Krueger. I have mentioned the Arion Society above. The \$40,000 guarantee fund was raised by the conductor they kicked out. I have dealt with the A Capella Choir.

The Lyric Glee Club does not amount to anything at all, save as it affords social pleasure to the members and a small compensation to the director. Bach's orchestra has been dealt with; am sorry the article I wrote, especially on this subject, was misplaced or something. I have told of the brilliant break-up of the Symphony Orchestra, organized by Weld, when each director met a \$10 deficit. Kann has been spoken of. The Milwaukee Trio Club was spoken of in my article on The Milwaukee Spirit, and above I have mentioned my opinion of its violinist. The best member of this organization is Ernst Beyer, who is absolutely free from the jealousies and general cussedness of many musicians here, besides being a fine cellist, possessed of a small son, worshipped by him, whose name is "Maxy." The Woman's Club of Wisconsin is no musical organization; it is as apt to import the missing link as musicians. The Monday Musical Club is trash. One-half of society's amateurs gets up and does something, the other half criticises

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and applauds; next week they reverse the order, then people like "H. G." hanging on to society's skirts, will publish an unctuous article about it, when they might better try to help some of our real musicians.

I have mentioned the Thomas concerts. Alas! and smack your lips over the fact that we had Damrosch last year. Of all her fool observations that is the worst. We had last year two performances of Humperdinck; what does that amount to? I haven't mentioned the series of grand opera crashes at the Schlitz Park at length yet, before we came down to the people's level, with light opera and cheap companies. Remember how Weld came to grief at Schlitz Park; you see the people won't go, that is the whole thing. Our excellent Symphony Orchestra was started two months ago, has \$4,000 capital for three years, is composed of amateurs, has Luening for a director, who is no orchestra leader. I have mentioned the talent teaching here in an article in THE MUSICAL COURIER entitled Kill The Quacks, which sanguinary title was given by the awful editor. That is all.

How weary I am of noticing this stuff; I feel as though I had been handling pitch. One more thing:

The violinist referred to never played in Schlitz Palm Garden in his life. This one brilliant observation shows about how much "H. G." knows about musical matters here or how much she cares, for had she any experience at all she would know about the controversy Jacob Kreuter held with the brilliant critic of the *Sentinel*.

My friends, please read that article once more and you will see for yourselves how necessary are drastic measures, and you will understand better from that than if I could tell you the prevailing elements in Milwaukee, and how hopeless would be the fate of one dependent upon their brains, hearts or principles. Are the weapons yet forged with which we can safely combat darkness, ignorance, the harpy malice and venom of such people? Now, then, bid me welcome to your ranks, for I stand before you now as an "official representative," and feel "stuck up" enough to begin to kick about my salary.

"The fire that mounts the liquor boiling in the pot, in seeming to augment it, wastes it; we may outrun by violent swiftness that at which we run."—Shakespeare.

Good-by until—May,

EMILY GRANT VON TETZEL.

**More Notices of Rosa Linde.**—This successful contralto has earned the following notices:

Next came the grand contralto Mme. Rosa Linde, who sang O Don Patate, from Verdi's Don Carlos. Madame Linde displayed an exceptionally great volume in her singing and for a contralto exhibited an unusually remarkable range, but her voice was not in the least harsh and she never appeared to exert herself in taking difficult notes. Although a contralto, she could be classed as a soprano, so easily did she reach high notes.

Mme. Rosa Linde sang in the second part of the performance Mon Cœur s'Ouvre, Samson and Delila, Saint-Saëns, and as an encore the popular Southern air, Suwanee River, was given. — *Knoxville Journal*, November 15, 1896.

Mme. Rosa Linde's magnificent contralto was allowed full scope in O Don Patate, from Verdi's Don Carlos, and in Saint-Saëns' Mon Cœur s'Ouvre, from Samson and Delila, the last especially dramatically intense, and made me wish to hear her in opera. She was also most generous in encores.

The concert ended with the trio from Il Barbiere, given by Madame Linde, Mr. Dempsey and Mr. Rieger. All the way through a fine program and excellently rendered, and listened to by an American audience lavish of applause and greedy of encores—a strange contrast to the cold criticism of the European public, and the generosity of the singers even more marked after the grudging encore sometimes given on the foreign stage. — *New Orleans Correspondent of THE MUSICAL COURIER*, New York.

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### Americans in Paris.

**MISS LORETTA WETHLING**, of New Jersey, has left Paris for home. Miss Wethling is a pupil of Marchesi, and has won no slight distinction at various concerts of the school, both in concert and opera work, by a clear, light, well trained soprano voice and a peculiar coquettish personality that is all her own. She sings such pieces as Noces de Jeanette, Mireille, Manon and Philemon et Baucis very engagingly. She adds to her musical accomplishments a very sweet and winning disposition. She has been a central figure and favorite at the Lafayette Home, which has been hers, and no one regrets her departure more than Madame Marchesi, her teacher. She hopes to return soon.

Another unusually charming New Jersey girl is Miss Grace Spencer, daughter of General Spencer. She is a pupil of Mr. Bouhy. One great charm about Miss Spencer is that she is extremely polite and gentle mannered, with a nice little chic to her manners that is more French than American. Not that American girls are rude, but that they generally have a free-and-easy, happy-go-lucky, take-it-for-granted-you-are-my-friend style of comradeship, which probably is accented a little bit over here "away from everybody." It is all well and right to feel that way, but there is always with the best and closest of friends a certain delicate line of reserve and respect, hardly as big a thing as ceremony, but bigger than free-and-easy. Miss Spencer knows this line exactly and follows it and it adds much to her other charms. She expects to go to London for the season.

A very beautiful voice in town is that of Miss Blanche Neilsson Armstrong, of Cleveland, Ohio. Her voice is fresh, pure colored and suggestive as a landscape after a shower. She sings easily, unaffectedly, and seems to have any quantity of respiration. Tall, blonde and attractive, with youth and gayety written all over her, if she is really in earnest, serious, willing to concentrate and obey good counsel, she will make a mark in opera. But as Dr. Palmer wisely suggests, "The voice is such a small part of what makes a successful prima donna." One cannot tumble and topple and flit and trip into the way. One must concentrate! "Yes," no doubt she says on reading this, "but the voice is the main thing!" Why yes; so is the heart the main organ of the body, but what body could be made with heart alone. Miss Armstrong is in good hands at present with Mr. Fidèle Koenig, who, as one of the chefs de chant of the Paris Grand Opéra, knows what voices need.

Miss Armstrong has been singing at the Old Stone Church in Cleveland. She also sang in Brockton and Boston and studied in the New England Conservatory. She is here to study two years with Mr. Koenig. She says she already has more pure tones, or, as she says it, away from the breath, and has gained two tones. She is not one of those, however, who is ambitious for climaxes in high tones, and she is right.

She brings news of Miss Nellie Sabin Hyde, who was a pupil of M. Bouhy here, and who is successfully teaching and singing in Cleveland; of Sara Layton Walker, who has a \$1,200 church position there and was, by the way, in Paris also a pupil of Mr. Koenig; of Georgie Lee, soprano; of Mr. Will Dutton, basso of the Stone Church, and of Mr. Wm. B. Colson, the excellent organist. She also speaks warmly of the beautiful work done for singers by the expression school of Mrs. Anna P. Tucker, and expresses astonishment at the absence of such schools here in Paris, where one would imagine them to belong.

Mrs. Marie Harrison, of Canada, is also a pupil of Mr. Koenig, and is improving daily.



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There are a number of superior voices in town at present studying with the different teachers. A remarkable contralto is Mrs. Francis Graham, of California, who has a range of three clear octaves from upper to lower C as equal and even as a flute; not a hole in the compass. The remarkable part of this is its flexibility with contralto quality. She trills *without effort* on high C, a real trill, delicious and bird-like, and it can drop down in a trill to middle C. The voice has, moreover, a color in it that is uncommon. It is not one of those straight mezzos that sounds like all the rest. It is perfectly heartbreaking in Orphée. Mrs. Graham is a pupil of Madame Bertrami and most enthusiastic and loyal in speaking of her teacher. She has been with the Carl Rosa Company and has made quite a hit as *Hänsel* in *Hänsel and Gretel*. She is a serious singer and has a fine repertory in opera, concert and oratorio.

Another devoted pupil of this same teacher, Madame Bertrami, is Madame Bolska, who in addition to her triumph of a few weeks ago at the Conservatoire concerts had a brilliant reception on Sunday at a concert given before the Lamoureux Society, where she sang, and again at the Conservatoire concerts on Sunday after, the President and the Nansens being present. Madame Bolska's voice is of an equally brilliant timbre of the exactly opposite quality to that of Mrs. Graham, being pure lyric soprano, something of the style of Clementine de Vere's, at least as hers was when singing only light lyric rôles.

Mention, I believe, has already been made of Miss Rennyson, of Pennsylvania, pupil of Trabadelo; of Miss Garden, of whom everybody speaks as having the most beautiful soprano in Paris, and of Miss Maud Reese Davies, both likewise his pupils. Miss Mandelick, of the same teacher; Miss Potts, with Madame Artôt, and Miss Albright, with De la Grange, have unusually fine contralto voices.

Miss Minnie Mitford, one of the young pupils of promise of Marchesi, is also an interesting personality, being a descendant of one of the oldest English families (great-granddaughter of the Duke of Northumberland), whose father is an English officer, mother, German, and who is herself of rare musical intelligence. Educated in Munich, she was a pupil in piano for three years of Professor Busse-meyer, who was a pupil of Liszt, and this musical preparation is invaluable to her now in vocal work. Her voice is a large, dramatic soprano, which Marchesi calls exceptionally fine. She is highly gifted in language, speaking German, Italian, French and English, and is now studying Russian.

At a Grande Matinée Artistique given at the Trocadéro on Sunday five Americans sang: Miss Potts (d'Egremont), Miss Rennyson, Miss Mandelick, Mr. George Devoll and Mr. Edwin Isham. Miss Rennyson sang *Elsa's Dream*, and with Miss Mandelick a duo from *Aida*; Miss Potts the grand air from the *Prophète*; Mr. Devoll *Fear Not, Ye O Israel*, by Dudley Buck, and Mr. Isham an air from *Hérodiade*. Many prominent French artists were on the program from the operas and theatres. M. Paul Seguy, the well-known baritone, sang the *Alleluia d'Amour* of his master, Faure, and Diaz's *Benvenuto*. The band of the Twenty-fourth Infantry played some selections.

It is now possible that Miss Ida Branth, who is still in Paris, may play before leaving the city. This talented young American violinist was a favorite pupil of the late Clifford Schmidt, Seidl's concertmeister. Mr. Carl Halir, of Berlin, has certified to her great talents as a violinist, as have also Joachim and Kruse. This is great praise for one so young.

Miss Della Rogers has been engaged by Sonzogno for a sea-

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son of two months at Turin to sing in Werther and Carmen. The former has been studied in detail with the composer Massenet, who was delighted with his interprète.

Fannie Francisca, who is filling an engagement at Monte Carlo, was the star of a grand concert given at Cannes this week by Madame Thomson, a prominent society leader there. "Beaumettes," the chateau of this hostess, who is very musical, is said to be fairy-like in beauty. The San Francisco girl sang the Mad Scene from Hamlet and the Proch variations. Her triumph was brilliant.

Miss Minna Kellogg, of New York (Mlle. Molka) has sung much in salons in Paris this season; at Miss Bryant's (daughter of William Cullen Bryant), who lives here; at a musical given by Mrs. Robert Turner; at Mme. Terry's, and at the Dr. Paxton services, where she sang O Rest in the Lord, Let Thine Hand Help Me, the last by Händel, and Flee as a Bird. She sang seven times at Miss Bryant's. Nevin and Bemberg songs, accompanied by the authors. A Toi, by Bemberg, is one of her successes. Her voice, which is a rich, full sustained mezzo, is highly complimented everywhere. She is on her way to Italy to sing in Aida, La Favorita and Il Trovatore.

#### THE SUTRO CONCERT.

"I expected much of them, but I had no idea they were anything like this!" was the universal verdict of this unique and most remarkable exposition of piano art. Such ensemble playing was never heard in Paris, and it is doubtful if ever out of it either. No words can describe the absolute union in the work of these two minds in music.

Of a clear, pure classic school, the playing was withal ardent and forceful, and woke up a polite and curious house to the greatest enthusiasm. The playing was marked by depth and variety in conception, the most exquisite variety it must be said of shading, and a wholly remarkable and quite delicious absence of pedal. What a relief this absence! To these were added grace, flexibility, finish and tranquil calm that spoke with authority. They left the impression that they could not possibly play anything that should sound banal. There was no forcing or trick or affectation about the success of the Suto girls at Paris. Rarely is the word "success" so honestly applied. They made a profound sensation on the best classic Parisian musicians. The ovation of flowers and visitors to the artists' foyer after the concert was remarkable. The program is appended in full:

Sonata (Ré majeur).....Mozart  
Polonaise (op. 77).....Saint-Saëns  
Gavotte et Musette (op. 200).....Raff  
Allegro Brillant (op. 92).....Mendelssohn-Reinecke  
Romance (op. 48).....Therap  
Pas des Cymbales (op. 38, No. 2).....Chaminade  
Feu Roulant (op. 256).....Duvernoy  
Tarentelle (op. 85, No. 2).....Heller  
Deux Danses Hongroises.....Brahms  
Grand Duo, sur L'Etoile du Nord (de Meyerbeer).....Wehle

Paderewski will play in the near future with the Tafel orchestra. Wieniawski also in classic, semi-classic and personal programs. Two Siegfried concerts fairly electrified the Colonie people the past two Sundays. The music was stupendous and excitement intense. Mlle. Kutschera ably sustained the Brunnhilde rôle. The superb Leonore overture opened the concert. Ysaye next Sunday. Van Zandt back in Don Juan and Vivandière with Delna; rehearsals of Flying Dutchman and La Dame Blanche at the Opéra Comique. Méssidor continued; Nordica and Otello. Tamagno coming to the Opéra.

At the Nansen reception Mme. Nansen sang Norwegian songs with much effect. She has a tall figure of certain elegance, and wore a tasteful costume of dark green. Nansen's sister, an artist-painter of much talent, lives in Paris. At the Figaro reception given to the explorer Miss Rose Ettinger sang to much applause. The concert was an extensive one. A Mme. Bjornson, relative of the celebrated writer of that

name, sang songs by Ole Bull and Kjerulf. Greek melodies were sung and the Thais Meditation. The Nansens were at the Conservatoire concert on Sunday. The Greek Hymn to Liberty occupies the musical page of the Figaro this week. At the exposition of works by the blind of the Valentine Haüy Association members played a Liszt Rhapsody, a duo for piano and clarinet by Weber, an air from Sardanapale and the Mozart quartet. The music was admirably given. Calvé, good and kind to all afflicted creatures, is an active member of this association.

#### A Civic Disgrace.

THE OUTPUT OF PROF. WILLIAM HALLECK AND DR. FLOYD S. MUCKEY.

WHEN the ordinary teacher of voice scribbles ungracefully as to text and erroneously as to facts it is a matter of little importance and import. The work or paper will be read by comparatively few and be without authority. It will stand on its own merits as emanating from a single individual and a private one.

But when it is announced that "Prof. Halleck, A.B., Ph.D., is Professor of Physics at Columbia University and an authority on acoustics" a far different view must be taken of the venture, for our beloved New York University is being involved; its sanction is presupposed and the honor of the city itself will eventually be affected. The musical public will inevitably feel that the words of a member of that august faculty must be right or nearer right than those of the laity, especially when they are spoken on the subject which gained him his seat, the subject of physics.

They have written such a mass and mess that no well-graded discussion seems practical. Perhaps it will be better first to consider the physiological contributions of Dr. Muckey before considering the acoustic errors of his co-presenter, for the latter may have relied too implicitly upon his medical friend's supposed acquaintance with his professional subject. Well, that would have been a natural notion, of course.

Let Dr. Muckey be quoted as nearly as his share can be guessed:

"Resonance is the keystone of our work \* \* \* The sound waves from the vocal cords pass out, under and behind the epiglottis [a curious fact that the waves 'pass out the epiglottis']; thence past the soft palate either into the nasal cavity and out the nostrils or over the tongue, under the hard palate and roof of the mouth [why, the hard palate is the roof of the mouth!] and out between the teeth and lips."

Now he proceeds to clinch his egregious error:

"Nos. 2, 3 and 4 [of a diagram] are the turbinated bones which bulge out into the nose cavity, breaking it up into narrow passages, which is also done by the septum, or partition, which divides the nasal cavity into a right and a left half. This irregularity and complexity of the spaces and passages enable the nasal cavity to lend resonant reinforcement to a much greater range of tones than if it were regular and simple."

So much has been quoted from issue of The Looker-On for last July. The rest of the paper is filled mainly by the customary description of over-tones, the novelty being a device for photographing the jagged lines which a vibrating jet of flame will throw upon a revolving set of mirrors. This apparatus, however, proves no new law. The claim that it can possibly be employed to analyze a voice or suggest any mundane means of bettering the tone will, in further papers, be proved to be the merest pretense.

But, to return to Dr. Muckey, it may at once be said that were it indeed possible by some means not yet discovered to analyze a voice simply as a matter of the purest curi-

osity his physiological assumptions, independently of Professor Halleck's acoustic ones, would make any practical application utterly impossible.

For he has made the cubic blunder of asserting that the vocal waves, or pulsations, can and do reach the nasal cavities, that they pass up behind the soft palate, when as a matter of fact, proven more than a half century ago, this soft palate closes hermetically the open passage from mouth (pharynx) to nose. What becomes of the value of Professor Halleck's devices to practical students if Dr. Muckey's knowledge of the action of the vocal organs is but an innocence of knowledge? A half dozen proofs present themselves:

Passavant, in 1836, really closed the discussion by proving that neither water, air, milk or probes could be passed from the nose to the mouth past the soft palate unless the tone was disagreeably nasal. He made his subject lie down and sing, while he poured milk into his nostrils. When the tone was natural, either in a spoken word or a sustained tone, no milk would trickle down into back of the mouth; when a nasal tone was given it could be seen to flow down freely.

But let the interested reader, if his palate is not too sensitive, push a finger into the mouth so far back and up that he can lightly press upward against this soft palate or rear roof of the mouth; unless he is a trained vocalist of the very rarest order, he will feel the part touched move upward from the finger. Then let him sing a nasal tone, and he will feel the same soft part press gently downward. No physiologist can fail to know that the upward movement must be caused by the levatores palati, the ones whose office it is to close the passage from the mouth to the posterior nares, nor can one deny that the downward movement or downward forward movement tends to open the passage.

With an inadvertence which is delicious Dr. Muckey himself puts an experiment in the hands, or rather in the mouths, of the interested readers. He writes:

"It is quite easy to determine whether the nose cavity is in use and the soft palate door down. While singing a tone gently close the mouth. If the palate is closed the tone will stop; if it is open the tone will continue through the nose. What will be heard will be the nasal consonant M." Now, if the reader will try to preserve the same condition of an open nose while he suddenly opens the mouth he will be rewarded by as pure a nasal tone as ever issued from the nostrils of a denizen of the State of Maine! What follows is still more self-condemnatory:

"Again, while singing gently close the nose with thumb and forefinger; it will not affect the character of the tone if the palate is cutting off nasal resonance, but will give it a nasal (sic) tinge if the palate is down."

Kindly make the experiment: Gently close the nose while singing again and again until you succeed in giving the tone a "nasal (sic) tint"; then try to preserve precisely the same state of all the parts of the mouth and posterior nares as you suddenly stop pinching. If the tone you will hear is a sign of Dr. Muckey's musical taste, he is a devotee of the outright nasal twang and belongs "Down East."

Other proofs of this astounding error made in a man's own department present themselves in distracting abundance. One that is beyond all possible doubt is this:

Into one of the nostrils insert the nozzle of a rubber syringe (the tube of an ordinary atomizer would be too small). Place the thumb on the opposite side of the nose and the first and second finger on the nozzle side in such a manner that the second fingers will be above the nozzle, the first below it. Then press the thumb and fingers so that the nostrils will be entirely closed. You will now be able to blow a stream of air directly into the rear nasal cavity. Press the bulb gently over and over again while you sustain a tone of any character, artistic or villainous. You will feel a swelling of air in the rear nasal cavity, and will notice that exactly



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the same amount of air returns to the bulb after each pressure.

But now indulge, at your own expense, in one of Dr. Muckey's favorite accents, the nasal tone, and you will feel the air swish past the rear of the soft palate and pass freely into the mouth.

This experiment may be cautiously varied by singing again an endurable tone, not nasal, and suddenly increasing the force of the pressure upon the bulb until you hear a sort of snort and feel that something in the nasal cavity has given way under protest. Dear reader, it is the reviled soft palate, ruthlessly overpowered in its instinctive struggle to play its legitimate part in natural voice production.

There are other modes of incontestable proof, but will not these more than suffice? Another side of the question must be regarded—the practical harm done to Dr. Muckey's readers by the attempted establishment of such abortions of natural laws.

What other rule could be deduced from his writings than the one to hold the palate free from the cervical spine? Yet the ones that must relax for this condition are the very ones which the teacher finds the most difficulty in prompting to adequate effort in order to produce that peculiar voice the power, the compass and the entrancing quality of which give it appropriately the name "artistic." How many young aspirants to vocal success will read these misleading statements without struggling to apply their implied advice to relax and weaken that chain of muscles extending from breastbone and clavicles to cranium, of which the mooted muscles are the upper link?

How easily is this fact proven! Let the reader push a forefinger down the front of the neck under the collar, pressing backward slightly about two inches below the upper rim of the collar—less than that with females—the finger will be stopped by the sternum or breastbone. Pushing a little more strongly backward the windpipe will be felt; now slip the finger a little to one side so that you can press it into the flesh and still feel the windpipe at the side of the finger.

The reader is now prepared to condemn the medical gentleman who contends so gallantly with Dame Nature herself. For, by singing any tone whatever of decent distinctness, even the admirable tone of which the nose is the most prominent feature—it might aptly be styled the physiological tone—he or she will unavoidably feel the muscles pressed against swell forward against the finger, an instinctive act, finely refuting that other carelessly proclaimed absurdity, that the extrinsic muscles (outside the larynx) must remain relaxed, while the intrinsic ones (those of the larynx itself) must do all the work of the singing voice!

For the muscles which swelled forward against the pressing fingers are two of the most essential and powerful agents of all voice, and their efforts for speech must be greatly increased for the true artistic tone. In an average half hour either one of these two agents (the *sterno-thyroid* and *sterno-hyoid* muscles) may, to some valuable extent, be put under the singer's voluntary control. You have felt them act. Is it not sheer common sense to control their action, since it is easily possible to note their influence upon the power or quality of the tone and to make full use of the experience gained? What a silly question that was indeed!

Now for the other end of the chain of intrinsic muscles: Touch the soft palate or press it gently, and again sing any kind of a tone, good, bad, indifferent or horrid, and twenty chances to one you will feel a downward or upward movement. In the twenty-first case of quietness the back and up pulling muscles are balancing either the forward or down pulling ones, or both. Four out of five of these forlorn twenty-first cases will prove the fact by pressing gently upon the flesh just behind the tonsils, pressing sideways, of course.

That solitary and unfortunate sufferer by nature or Dr. Muckey's advice who finds no movement in either of these places, if he is practically in earnest, should go at once without delay to the nearest dentist or throat specialist and pay his regular fee in advance for valuable news. The doctor would take his regular instrument (its technical name is not in mind), insert it behind the palate as he would to treat a patient suffering from catarrh and request his patient to sing. The backward pull of the palate upon the instrument would be unmistakable, unless the tone was redolent of nasality.

Yet this movement is caused by the *levator palati*, the

lifters of the soft palate. Now take notice: *These muscles are the express ones whose essential effort for all tone (not admirably noisy) "Dr. Floyd S. Muckey, M.D.C.M. (&c.)" a throat specialist and an authority on the anatomy of the throat, tells his readers emphatically must be avoided in emitting the singing tone; for these, and only these, have the functions of closing that opening from mouth to nose, which this double medicus, both "Dr." and "M.D.," declares stoutly should be sealed!*

The experimenting reader will surely discover that his tone will become weak and windy in exact proportion to his success in applying this disastrous advice. Truly, no other advice could well be more pernicious, more destructive of the artistic product. These muscles are so much out of reach that they are the most difficult of all to train to sufficient effort. Every new device to put them a little more surely at the pupil's voluntary command has been answered by a wonderful access of power and enhancement of tonal loveliness. Some of the transformations approach the marvelous. The writer's own voice was given two upper notes, the F sharp and G sharp, in ten minutes after the exact muscular weakness was realized and removed. *It was a too feeble action of precisely those muscles on the palate which Dr. Muckey discards from the vocal forces.*

But another paper upon the notions of this erratic writer is needed before the equally towering acoustic errors of his confrère can be duly detailed.

JOHN HOWARD.

### The Franko Concert.

NAHAN FRANKO gave a concert in Carnegie Hall last Friday evening and presented the following interesting program:

Choral and fugue .....	Bach
Orchestra .....	
Variations, E minor .....	Joachim
Mr. Charles Gregorowitsch .....	
Overture, A Dream on the Volga .....	Arensky
(First time.) .....	
Orchestra .....	
Concerto, A major .....	Liszt
Mr. Rafael Joseffy .....	
Two Hungarian Dances .....	Brahms
Orchestra .....	
Navarre, for two violins .....	Sarasate
(First time.) .....	
Messrs. Charles Gregorowitsch and Nahana Franko .....	
Overture, Tannhäuser .....	Wagner

Despite the lateness of the season, this concert was one of the best we have enjoyed this year. Mr. Franko had only one rehearsal, yet his band of nearly a hundred picked men played as no local orchestra has played for years in this city. There was a unanimity of attack, clearness of entrances, clean cut passage work and a spirit and sonority that spoke volumes for the talent and tact of the conductor. If Mr. Franko had hailed from Europe or Asia and had worn his hair on his shoulders, his conducting would have been hailed with rapturous applause by the critical confraternity, but being an American born and only a gifted and ambitious musician who has worked his way to the top, his efforts were either politely patronized or openly sneered at. The most delightful side of musical life in this city is the freedom from envy and jealousy on the part of its resident musicians. There were a half hundred half baked conductors and incipient conductors in the audience of this concert who openly declared that Mr. Franko could not conduct as well as Herr Stufowski, although the orchestra was played at the very moment in the most convincing manner. We advise Mr. Franko, who is contemplating a trip abroad, where he intends playing and conducting, to remain on the Continent. He is not needed in New York, because he happens to be an American.

The fugue was taken at a respectable tempo, so we could hear the inner voices; as a rule it is played too fast. The chorale was noisy and in the fugue the brass was much too prominent. The Arensky overture, showing in equal proportions the influence of Wagner and Borodine, was an interesting novelty, although the young composer has thrown form to the winds. Its title may not be relevant to West-

ern ears, but the Slavonic character of the composition is unmistakable. Arensky has a strong color sense, but has nothing new to say.

The Hungarian Dances were played with great fire and freedom. Franko has temperament, and has mastered thoroughly the technique of conducting. His beat is alert, vigorous and readily understood by his men. He has magnetism and above all, he *knows* his music and feels it. There were many admirable things in the Wagner overture. The accompaniments to the concertos were given with delicacy and discrimination. They were a distinct feature.

Gregorowitsch was in good form and played the interesting Joachim variations with brilliancy and plenty of sweep. For an encore he gave, with piano accompaniment, the D flat nocturne, of Chopin, arranged in the key of D, by Wilhelmj. The Sarasate novelty was a mistake. It is a bit of sensational claptrap, and while it showed the excellent ensemble work of the two artists it was as valueless musically as the Carneval of Venice. Hackneyed Spanish airs form its basis. The andante from a Bach sonata, played for encore, was a treat indeed, and it was delivered with devotion and fine musical feeling.

Joseffy had a whirlwind success. He played as he has not played here in over five years. The difficult passage work of the Liszt rhapsody for piano and orchestra—it is not a concerto, whatever else it may be—was given with a clarity, a velocity and a vigor that set the audience on fire. His tone has never sounded so massive, and the tempo at the close was tremendous. New York has not heard such marvelous piano playing since the days of Rubinstein. As a recall piece the master of all living pianists played an unfamiliar but lovely nocturne by Chopin, in E flat, and played it deliciously. The Steinway grand, which he used so beautifully, was an orchestral microcosm. Its mellowness of tone, pliant, responsive action and power were thoroughly appreciated by the large audience. Joseffy must know how he is loved and appreciated by New York; why does he appear so rarely?

Altogether Mr. Franko may be congratulated for having given the unique concert of the season, and revealed himself in the most gracious light as a first-class conductor and violinist.

### Notice.

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**New York Papers on Augusta Glose.**—The young pianist Miss Augusta Glose wins stronger favor at each appearance. She has remarkable ability, which the critics are willing to cordially applaud. The following extracts refer to her recent appearances at the Waldorf with Miss Beatrice Herford:

Miss Augusta Glose, the young pianist, assisted Miss Herford with a number of difficult instrumental pieces. The audience much enjoyed the mimicry and the music.—*New York Times*, March 20, 1907.

Miss Augusta Glose, the accomplished young pianist, assisted Miss Herford, and gave selections from Liszt, Chopin and Grieg in a most acceptable manner.—*New York Times*, March 20, 1907.

Miss Augusta Glose, the young pianist, played with remarkable delicacy and feeling an etude of Chopin; two selections—Warum und Vogel als Prophet—Schumann; Melodie by Adolf Glose, and Chaminade's Pierette.—*New York Tribune*, April 2.

Miss Augusta Glose, a young American pianist of sixteen years assisted Miss Herford, and both by her personality and by her music she made a favorable impression.—*New York Tribune*, March 23, 1907.

Miss Herford was assisted in the program by the brilliant young pianist Augusta Glose, whose playing of several difficult selections was warmly commended.

The selections were from the works of Liszt, Chopin and Rubinstein. Miss Glose also played with marked skill the Bach-Joseffy gavot for the left hand only.—*New York Times*, March 23, 1907.

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## Music in Baltimore.

BALTIMORE, April 23, 1897.

THE time is now approaching for instructors to show the public some of the results of their season's tuition, and recital after recital is announced. I have been able to attend a few only of these entertainments; but those that I have attended have given me an opportunity of hearing some excellent voices that give promise of contributing substantial material to the vocal forces of this city. The recital of the pupils of Carlos Sanchez was especially gratifying in this respect, and the signor is to be congratulated upon the showing made by his pupils on the afternoon of the 14th in Knabe's Hall.

The Peabody Graduates' School of Music gave another public concert in Lehmann's Hall on the 21st inst. to a large and appreciative audience. This school has enjoyed a most deserved success since its organization, and no little credit is due to the energetic work of its president, Miss May G. Evans. A group of songs by Miss Starr, a graduate of the Peabody Institute, was of special interest. The songs show decided talent and ingenuity. The concert throughout was one of merit.

An unusual number of private musicales has marked this season's form of entertainment. In a few instances these entertainments were given for some charitable object, and the best of local talent was heard. As an incentive to greater ambition, even though limited to the select, these private musicales have accomplished a good purpose, and should be encouraged.

Thanks to the enterprise of Mr. Charles E. Ford, the only Sousa, with his splendid band, was again heard at Ford's Opera House on the 12th inst. Sousa's popularity is not on wane by any means.

On the 17th inst., under Mr. Ford's auspices, the violin prodigy Bronislaw Huberman, assisted by Miss Katherine Ruth Heymann, was again heard in a program that more firmly impressed those who had heard this boy wonder before with his virtuosity.

Miss Heymann, the pianist, was most favorably received, and created quite a favorable impression. Her technic is good and her general work clear and distinct, with judicious use of the pedal. Miss Heymann gives promise of a successful musical career.

The Harmonie gave its second public concert Monday evening in Music Hall. The artists participating were entirely local, embracing such recognized talent as Harold Randolph, F. H. Gottlieb, Dr. Bell Hopkinson and F. H. Weber, in a program that was exceptionally well treated. It is a matter of regret that so capable an artist and musician as Mr. Gottlieb is not more frequently heard in public. The concerts of the Harmonie are the most attractive offered by any similar local organization. Its male chorus is the best we have ever had in Baltimore, and under Mr. Pache's efficient direction their a capella work is as a rule above criticism. Messrs. Hopkinson and Weber were both in excellent voice. Dr. Hopkinson's clear and distinct enunciation of the German was the subject of much favorable comment among those who had only known him before as an English speaking singer. Mr. Weber was unfortunately in not having an orchestral accompaniment. The piano will not do for the Lohengrin Legend.

The friends of Miss Carlotta Nicolai and Dr. Hopkinson turned out in force on Tuesday evening, the occasion being their song recital, in which they were assisted by Miss Blanche Sanders, pianist, and Mr. Natorp Blumenfeld, violinist. The large attendance was a deserved compliment to the esteem in which Baltimore's leading contralto and baritone singers are held. Miss Sanders is the daughter of Mr. Harry Sanders, and one of Mr. Burmeister's most promising pupils, while Mr. Blumenfeld easily takes rank as the most finished solo violinist in the city. With such an aggregation as this it can be very readily understood that the concert was a pronounced success. The program was well selected and the participants fully maintained the reputation they have established for clever and intelligent work. Mr. Charles Van Leer was an acceptable and satisfactory accompanist.

The long looked for song recital of David Bispham, assisted by Miss Marguerite Hall, took place in Lehmann's Hall last night under the auspices of the Trio Club. It is a matter of serious regret that so accomplished and finished a singer as Mr. Bispham should not have appeared un-

der other auspices. There was a very small attendance, and from what I can learn it was due to the great desire on the part of those in charge to make the event distinctively social, and as a consequence empty benches greeted the most artistic singer Baltimore has ever had an opportunity of listening to. It would be well to remind the inexperienced in such matters that the ability to manage an insignificant social event does not carry with it managerial capacity. Lehmann's Hall should have been crowded last night, and it is a reflection upon the management that it was not.

Mr. Bispham's reputation had preceded him, and I was led to expect much of him, but he exceeded anything that I had anticipated. Possessed of a voice of wondrous power and beauty, he has all the necessary skill to enable him to make the most perfect use of it. His phrasing was something of a revelation and his *soffo voce* wondrously artistic, while his enunciation was a model of distinctness. His singing of Schubert's *Erlkönig* was a striking departure from the accepted renditions, being more declamatory, but intensely dramatic. His singing of Schubert's *Du Bist die Ruh* was as perfect a bit of singing as I have ever listened to.

Miss Hall assisted in making up a most delightful evening of song, her most marked success being in Chaminade's *L'Anneau d'Argent*. In the duets with Mr. Bispham her voice blended most beautifully, especially so in the *Amours Villageoises*, by Goring Thomas. Miss Hall has a beautiful mezzo voice, and her lower and middle registers are rich, round and powerful. Artistically, the concert was the vocal success of the season, and those who saw fit to remain away missed a treat.

Miss Hall will sing at a private musical at the Mount Vernon Hotel Saturday evening. On this occasion she will be assisted by Dr. Bell Hopkinson. XX.

## Latest Jacoby Criticisms.

MRS. JOSEPHINE S. JACOBY, who has been constantly engaged in the most important kind of concert work recently, sang on Monday night, April 19, at the concert of the Orpheus Society, Buffalo, N. Y., under the direction of Mr. John Lund, the conductor of the Buffalo Symphony concerts. The *Buffalo News* of April 20, in referring to Mrs. Jacoby, says:

She possesses a rarely beautiful voice, a contralto in quality, but of very extended range. She sings with marked intelligence, thoroughly musical instinct and musical seriousness. In addition to her vocal and musical ability, she is a remarkably handsome young woman, very unaffected in style, but whose stage presence is most prepossessing. Her solos were an aria from *The Prophet* and *Morning Dew*, Grieg, and *Dreams*, by Bartlett. For one encore she sang MacDowell's *Thy Beaming Eyes*, and though recalled many times she only bowed her acknowledgments to a second encore. This is her first season in concert work, and it is easy to foresee a brilliant career for this gifted singer.

Later in the week Mrs. Jacoby sang in the *Elijah*, given on Thursday night at the Academy of Music, Brooklyn. Her success may be estimated from the following criticisms:

Mrs. Jacoby has a fine, rich contralto, and her *O Rest in the Lord* and *Woe Unto Them* and the alto angel solos were broad, restful and fine.—*Brooklyn Eagle*, April 25.

Mrs. Jacoby's splendid voice was heard to satisfaction in *Woe Unto Them* and *O Rest in the Lord*.—*Brooklyn Times*, April 25.

**Elliott Schenck in Albany.**—Mr. Elliott Schenck is very busy preparing for the musical festival to be given in Albany May 5 and 6. The success of this festival has been practically assured ever since the mid-winter concert at which Mr. Schenck made his first appearance before an Albany audience. The papers at the time spoke of the concert in the following terms:

Mr. Elliott Schenck demonstrated that he is not only a master of his art, but a man of wonderful energy and magnetic force. Under his baton the association has awakened to fresh vigor and the chorus work last night exceeded anything ever before heard in this city.

The work of the orchestra was marked by careful training, a nicety of technic and thorough musical comprehension.

Mr. Elliott Schenck, who made his debut as conductor, proved himself fully equal to the requirements of the position. He controlled his chorus easily, and his interpretation of the various numbers showed his complete mastery of the art of conducting.

The association never did better work, the parts were unusually well balanced and the intonation excellent, while in shading and attack it surpassed anything that has been heard in Albany in many a day.

## Mr. H. G. Tucker.

A FINE PERFORMANCE OF BACH'S PASSION MUSIC.

ONE of the most important musical events that has occurred in Boston was the giving of Bach's Passion Music (St. John) for the first time in this city on Good Friday evening.

Mr. H. G. Tucker was the conductor, and to him belongs all the credit of having this great musical work adequately performed, for he spared neither time, hard work nor expense to carry the performance to a successful issue.

Miss Jennie Corea, soprano; Mrs. Louise Bruce Brooks, alto; Mr. George J. Parker, tenor; Mr. Arthur W. Wellington, bass; Mr. R. C. Whitten, bass; Mr. B. L. Whelpley, organist, appeared, with a chorus of fifty voices from the Händel and Haydn Society. A string orchestra with flute, Mr. C. N. Allen principal, assisted, and the result was a superb performance for which Mr. Tucker is to be congratulated and thanked.

Mr. Tucker is also to be complimented upon his courage and zeal in preparing such a work for performance, but the result must have amply rewarded him for all. Every detail was carried out in a perfect way, the programs being beautifully printed on heavy paper, with a portrait of Bach on the cover. Following the announcement of the singers was the date of Bach's birth and death, then the dates of the notable performances of the music. Then followed the words of the Passion Music, which enabled the audience to comply with the request to rise and sing the choruses, which they did most heartily.

The *Daily Advertiser* in noticing the event says:

Bach's Passion according to St. John was given last night for the first time in America with anything like a full presentation, at the Second Church, under Mr. H. G. Tucker as conductor.

The wonderful chorus which begins the Passion Music; the noble air, with chorus, *Beloved Saviour*; the exquisitely arranged chorals, *O Mighty King* and *Within Our Inmost Being* (the latter known as *Palestrina* in English hymn books), are all the work of a master hand. The audience joined in singing the chorales at the ending of each part.

In a very interesting article upon this performance Mr. Philip Hale says in the *Boston Journal*:

Bach wrote five Passions. After his death the manuscripts were divided between Friedemann and Philipp Emanuel, his sons. The latter received the manuscripts of the Matthew and John Passions, and he guarded them zealously. The manuscripts of the other three disappeared, for Friedemann, careless, vagabond, dissipated, scattered loosely his few possessions, his career and his life. A Passion according to Luke has come down to us, but its genuineness is extremely doubtful. There is a long discussion concerning the authenticity in Bitter's *Beiträge zur Geschichte des Oratoriums*, pages 201-215.

The Passion Music was part of the service of Good Friday. At Leipzig it was psalmized in the morning according to the oldest custom. At vespers it was sung in figured fashion, from the time that Kuhnau admitted the innovation (1721). This manner of service lasted until 1766, when the old psalmody was abandoned definitely. As at Christmas, Bach presented a large work of his own composition for the Holy Week he spent in Leipzig. This work was the Passion according to John, and it was produced April 7, 1734. It was the turn of St. Nicholas Church to enjoy the performance in 1734, but Bach preferred the Church of St. Thomas. The officers of St. Nicholas protested. Their claim was acknowledged, and four days before Good Friday Bach was obliged to prepare the performance in that church. The form in which it was then produced was not the same as that known to us to-day. The work underwent several transformations.

The Passion According to John was written probably at Coethen, after Bach had competed (1722) for the cantors of St. Thomas at Leipzig. Sure of his election, he expected to be in full official swing at Leipzig Good Friday, 1723, and he wished to be ready. But he put off his acceptance until May. It was therefore impossible to use the work before Holy Week, 1724.

**By Van der Stucken.**—The *Symphonie Fantastique*, of Berlioz, was so successfully given at the last concert of the Cincinnati Symphony series that Mr. Van der Stucken proposes to repeat it next season in the form prescribed by the composer, entitled *Lelio, Episode de la Vie d'un Artiste*. It will be given by the hidden orchestra, an arrangement which the Cincinnati Music Hall permits of, while the recitation will be given from the stage, with the invisible chorus behind the scenes.

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THE week preceding Easter was marked by an unusual number of special musical services in the churches. Stainer's Crucifixion and Daughter of Jairus, and Dudley Buck's Story of the Cross were among the more ambitious performances. The programs for Easter Sunday were also very attractive, though it is only just to say that much of our sacred music, as performed here, leaves one with very secular emotions. This is only to be expected, since so few of our choirmasters are thorough musicians, and even those, to an almost too great an extent, substitute their own compositions for those of the good old masters. Why not give us a little more Mercadante, Palestrina, &c.? There is excellent opportunity for a thorough musician, one who knows the traditions of ecclesiastical music, to set a standard in Philadelphia.

The annual concert of the Eurydice Club under Mr. Michael Cross has always been a pretty, semi-social affair, and the one given last Tuesday night at Musical Fund Hall drew a particularly fashionable audience. Mr. Cross was so much improved in health as to be able to conduct a program including choruses by Reinecke, Schumann, Jensen, Elgar and Hawley. The chorus showed a certain amount of training and capability for better work. The singing was often ragged and inharmonious, but the good-natured audience was loyal even to the final number, where the unreliability of the parts, the weak attacks and lack of confidence were painfully evident, as was also the case in the Jensen chorus. Miss Elizabeth Bundy, the violinist, played a concertino by Sitt in an artistic manner, with excellent bowing and spirited conception, although with a certain immaturity of judgment in the phrasing.

Mr. David Bispham, the distinguished soloist of the evening, was in excellent voice and evidently in high favor with the house.

The Philharmonic Orchestra, under Mr. Schmitz, announces an excellent program for its last concert, next Thursday afternoon. It is to be hoped that the records of the season will not show such poor financial results with this organization as with the Germania, which is now in rather a bad plight.

The Philadelphia Symphony Society, an amateur orchestra under Mr. N. W. Gilchrist, has done some remarkably good work. Their last concert is announced for May 5, on which occasion Frank G. Cauffman's Vorspiel, Alciphron, will be performed. By the way, Mr. Cauffman, who is quite a good local musician, is a philosopher as well, and believes himself to be invested with the spirit of Wagner. What a pleasure if it were true! As it is, however, I should advise him to do away with such nonsense and be content to be himself.

Mr. Martinus van Gelder's series of recitals at the Aldine have, I am sorry to say, evidently not received the patronage that a violinist of so high a standard deserves.

At the last musicale of the Countess de Coulbroeck on Wednesday the principal feature was the singing of Mr. Franz Bellinger, a young baritone of extraordinary compass and good training. Mr. Bellinger possesses the bel canto so rarely heard in the concert room and a finely artistic temperament.

The preparations for the eighteenth National Saengerfest are in full motion, and the festival week (beginning June 21) promises to be of interest. The hall at Eleventh and Cumberland streets, which was planned for this occasion, is completed; the soloists are engaged, President McKinley has been invited, and a grand final concert is set for the last day, when the prizes will be awarded. More about this later.

M. FLETCHER.

**William H. Barber's Summer Plans.**—With his interesting family, this representative American pianist will spend the season at Astoria, L. I., where he has leased the fine old Barclay mansion, on the Shore Road. They are now in the turmoil of "moving," remaining away until October, Mr. Barber coming to the city at stated intervals, however. He takes his Steinway grand piano with him, of course, and will prepare several interesting novelties for next season.

#### BAYREUTH, 1876-1896.

UNDER the above title Felix Weingartner, the well-known Berlin court conductor and the composer of Sakuntala and Genesius, has published a pamphlet, giving his opinions on the management of the Bayreuth performances of Frau Cosima Wagner. The figures 1876-96 are rather misleading, for he says little about the productions that took place under the superintendence of Richard Wagner, but begins his remarks with the year 1886, "when, for the first time, a work was to be produced in that sacred spot that had not been studied under the master's guidance." Learning that Mottl had been engaged to conduct Tristan, he was full of hope when he set out for Bayreuth, where he had been invited to take charge of the choral and piano rehearsals. Before these began there was great talk at Wahnfried about the trouble it would be to make the performers lay aside their theatrical mannerisms, but Weingartner was pained to observe that many of the great artists whom Wagner had in his time employed were spoken of in deprecatory terms. It seemed as if it was thought that Wagner had accepted artists like Niemann, Betz, Scaria, Materna and Vogl simply from necessity, and had experienced more trouble than pleasure from their assistance. In the stage rehearsals Cosima Wagner assumed the place of the deceased master; she insisted on the avoidance of all violent gesture, so that the outburst of passion in Tristan had to be merely indicated by slight movements, the result being that the acting lost all effect. Mottl, tickled to death at being Bayreuth director, followed Cosima's orders, and dragged the time. This, with the quiet acting, damaged the stage effect and had to be modified. The singers, in spite of their desire to comply with instructions, had too much individuality to carry them out, and thus robbed Frau Wagner of some of her authority, whereupon she threw her energies with redoubled force on the orchestra. "Frau Wagner, in a purely musical point of view," he writes, "is what one calls a cultivated dilettante. With very moderate abilities in piano playing she is able, by her fascinating personality and her acute understanding, to talk about music and its master before the laity." Thus equipped, she interfered with the details of the orchestral performance and ordered tempi and nuances like an experienced capellmeister, and the compliant Mottl yielded against his own convictions. "At Bayreuth we can only serve," he often said. All kinds of counselors were listened to by Frau Wagner; one thing was ordered at one rehearsal, something else at another, so that the general rehearsal was a bit of a muddle, and the final performance inferior to what Weingartner had heard in Munich and Leipzig. Liszt remarked of it: "I think it could not be better—under the circumstances."

What with these experiences and what with intrigues behind the scenes of which he heard, but knew nothing directly, Weingartner left Bayreuth in disgust before the conclusion of the festival, and has ever since carefully avoided any connection with them.

At the festival of 1888 the performance of the Meistersinger under Richter's direction was a triumph, but Parsifal was inconceivable. Mottl conducted because Levi was sick, and reports were current that "they are very glad at Wahnfried to have got rid of Levi. Now Parsifal will be, for the first time, in the right hands; it will be conducted Christianly, and appear a new work." Levi had studied Parsifal under the master himself and knew all the traditions, and was quite as much a Jew in 1882 as in 1886. Under Mottl the time was dragged and torn to bits; every tempo that had been hammered into men since 1882 was turned topsy-turvy, but "Mottl has the only correct tempi" was the decision of Frau Wagner, and in a speech after dinner Parsifal was declared "saved." Weingartner concludes with the words: "The performance of Parsifal in 1888 was one of the greatest artistic sins, the very greatest, that Bayreuth has committed. Let us hope we shall never see the like again." The effect of these dragged tempi was disastrous everywhere. It became fashionable to drag the time even in Mozart and Weber, even in Meyerbeer and Italian opera. Then it spread to the concert hall and from the wedding of Bayreuth dragged tempi and Bülow's torn to bits tempi sprang the tempo rubato conductor.

In 1889 Parsifal, Meistersinger and Tristan were given, and Bayreuth began to be international. Meistersinger was not so good as in 1888; Parsifal, though conducted by Levi correctly, did not arouse the old feeling. The title rôle was sung by the Dutchman Van Dyk, who had a foreign accent. So had Blauvaert, the *Gurnemans*. But the international public did not care. Now that the Germans had been deterred from visiting Bayreuth by the bad performances of 1888 the flood of foreigners began, for they had heard that the Bayreuth performances were models. First managers came to pick up points; then journalists; then the public; and this contingent became a great financial support. It was now the great care of Bayreuth to retain and increase this public. How was this to be done? By introducing the star system. France, England and America do not go to the opera to see a work, but to hear some famous singer, and therefore foreign celebrities must be invited in order to attract crowds, fill the treasury, get enthusiastic applause and obtain favorable notices in foreign papers from critics whose praise of their particular stars flattered the national feeling. Unknown coryphées from over the sea were called on to create parts at Bayreuth. In Lohengrin all the rôles except the *King* and *Herald* were filled by foreigners, and *Lohengrin* and *Elsa* sang like Gounod's *Faust* and *Marguerite* in Wagnerian costumes, whereat the "Ladys and Gentlemen," as Weingartner pleasingly describes our fellow citizens, uttered "Achs" of admiration. *Telramund* rushed about like a lunatic and *Ortrud* crawled serpentlike all over the stage before the threatened *Elsa*. There was little good German heard during the evening, but what cared the foreign contingent—what cared Frau Wagner, who declared that Nordica's "perfumed *Elsa*" was the triumph of the foreigner? Nordica refused to sing in Parsifal unless her intended husband, Dome, was cast for the title rôle. He sang it once, and that was enough. Such was a Wagner festival in 1894; in such fashion was Wagner's holiest work sacrificed by his widow to the caprices of a prima donna. Thus in the festivals since Wagner's death the performances lost their ideal character, which was sacrificed to material interests. This sacrifice, according to Weingartner, was necessitated by the bad production of Parsifal, a work which, if adequately given, would have brought in funds enough to mount properly the other Wagner dramas at longer intervals. This collapse of Parsifal arose from Frau Wagner's interference with musical matters in which she was not at home, and the servility of conductors, who gave up their convictions for the honor of being "Bayreuth conductors." If they had possessed any backbone Siegfried Wagner would never have dared to write his stupid letter to the *Redende Künste*. Such was Bayreuth in 1894, under the reign of dilettanteism, cliques and business.

#### New York College of Music.

NEW YORK, April 24, 1897.

Editors The Musical Courier:

THE usual summer term at the New York College of Music (Alexander Lambert, director) will commence on June 1 and last until September 1. During this time Mr. Lambert and the entire faculty will be present.

Truly yours,

ARNOLD STIEFEL, Business Manager.

**We Suspect Lombard.**—As Mr. Louis Lombard has always enjoyed unusual freedom in the use of the columns of the New York *Sun*, we suspect him as the critic who wrote the following review of Lombard's *Observations*, which appeared in the *Evening Sun* last Friday:

It appears from the title page of *Observations of a Bachelor* (F. Tennyson Neeley) that the writer (Mr. Louis Lombard) is also the author of *Observations of a Traveler* and *Observations of a Musician*. So far as the second and third are concerned, it is impossible to say what is the value of Mr. Lombard's "observations." But if we may judge from the first named book, it is extremely unlikely that the general public will find in them anything of which it at present is in ignorance. Dr. Max Nordau in a letter to the writer expresses the opinion that his treatises are very sane, &c. But as Dr. Nordau has placed nearly everybody who ever wrote anything worth while in the category of the insane, praise coming from such a source doesn't amount to much. This book is commonplace enough to convince the German expert with the highly trained nose for signs of decadence that Mr. Louis Lombard is an absolutely normal man. Among the maxims to be found in the book are the following: "Modern ways do not differ vastly from those of antiquity"; "Have no faith in mortals or deities"; "Fear nothing, not even death"; "Do not speak disparagingly of yourself"; "Remember that the greatest crime consists in being found out"; "Take sides only with the stronger"; "Never let the heart rule the head." And so on by the yard without a scintilla of wit. In fact Mr. Louis Lombard has rare skill in turning things which have been said cleverly by other men into stupid things as said by himself.





## SAVANNAH.

SAVANNAH, Ga., April 17, 1897.

**MATTERS** musical have by no means languished in Savannah for the past month, but both musical clubs, the Savannah Music Club and the Friendly Study Class, have worked faithfully, the former having lately purchased a grand piano for their club room.

Nothing of consequence has been done in the way of public entertainments, and professionals have not appeared, with the exception of Madame Bishop-Searles, of Cincinnati, who made a visit to Savannah relatives a few weeks ago, and gave a song recital at the Guards Armory, assisted by one of our most accomplished and conscientious pianists, Miss Emma Coburn, and Mr. Julian Walker.

Mrs. May L. Silva's class entertainments have been most successful, each one showing gratifying progress on the part of her pupils. The visit of Mr. Wilber M. Derthick, of Chicago, the originator of the Derthick Musical-Literary clubs, and president of the federation of those clubs, was most opportune and resulted in the formation of a Derthick Musical-Literary club of twenty members, since which time three more have been added, with a good prospect of many others.

Officers of the Derthick Musical-Literary Club are: Mrs. May L. Silva, president; Mr. William Neyle Habersham, vice-president. Miss Helen Jones, secretary; Mr. Basford, treasurer; Mrs. Beckwith, librarian; the permanent program committee for the year being Mrs. C. D. Mize, Miss Ashley, Mrs. Gaudry and Miss Nellie Murphy. And now, with three flourishing music clubs—the Savannah Music Club, the Friendly Study Class and the Derthick Musical-Literary Club—with other minor social and class associations, Savannah is joining in with the procession leading to the temple of art.

## DENVER.

DENVER, April 19, 1897.

**XAVER SCHARWENKA'S** postponed piano recital takes place April 29 at the First Baptist Church. The Philharmonic Society will hold a reception for Mr. Scharwenka after the recital in the church parlors. The leading musical societies, as well as the prominent musicians of Denver have been invited to meet the famous composer and pianist, and it is expected that the evening will be a brilliant social success.

Miss Edith Sindlinger, Miss Josephine Trott and Miss Laura Jones, all pupils of Miss Dawkins' violin school, expect to pursue their music studies in Berlin next season. A Dawkins pupil, Miss Carlotta Bixler, is at present studying in the Berlin High School under Herr Moser. Zajic, who examined Miss Bixler for admission to that famous institution, pronounced her one of the best trained pupils he had ever received from an American teacher.

The Conservatory of Music of the Denver University will give its next invitation faculty concert Tuesday evening, May 4, at Trinity Church. The following program will be presented:

Spring Sonata, violin and piano.....	Beethoven
Raffaello Cavallo and Edouard Hesselberg.	
Rigoletto.....	Liszt
Mr. Hesselberg.	
Ninth Concerto.....	De Beriot
Mr. Cavallo.	
Momento Amoroso la Grottesca.....	Hesselberg
Mr. Hesselberg.	
Andante from Concerto.....	Mendelssohn
Hungarian Dance.....	Brahms
Mr. Cavallo.	
Geistertanz.....	Rubinstein
Mr. Hesselberg.	
Polonaise No. 2.....	Hesselberg
Mr. Cavallo.	
Hungarian Rhapsody No. 12.....	Liszt
Mr. Hesselberg.	

The Colorado Music Festival Society of 300 voices and an orchestra of forty musicians, under the direction of Dean Oliver B. Howell, will give a festival in Trinity Church May 30 and 31. The soloists engaged are Mrs. Geneva Johnstone-Bishop, Mr. Jules Lombard and Mr. Harry Fellows. The first concert will consist of grand opera selections by soloists, chorus and orchestra; the second, a matinee, is devoted to the works of American composers, and The Creation will be given at the final evening concert. MAY WHITNEY.

## TOLEDO.

TOLEDO, Ohio, April 19, 1897.

**TERESA CARREÑO** was greeted by a most enthusiastic audience on March 8 at the Auditorium. She gave a most brilliant performance, and her technic in the Paganini-Liszt Campanella was simply marvelous.

Watkin-Mills, the English baritone, gave a song recital at Westminster Church on April 2, with Mr. S. D. Cushing as organist.

Mr. Louis C. Elson, of Boston, has just finished a course of lectures on music at the Auditorium. His subjects were: Seven Centuries of English Song, Shakespeare in Music and Scottish History and Jacobite Song. The lectures were all most entertaining and instructive, particularly Shakespeare in Music. He illustrated each lecture with songs and music of that particular epoch, until it seemed as if we were carried back to other days, so thoroughly were we in sympathy with the speaker.

The above attractions have all been under the able management of Miss Hamilton and to her is due the most cordial and hearty thanks for bringing here so many instructive and artistic entertainments this season.

The third annual sacred concert of St. Patrick's Church was given at the Valentine, March 14. The Apollo Club and a chorus of some 200 voices assisted; also Miss Smith, soprano; Mr. Crane, tenor, and Mr. W. A. Willett, baritone.

The Organ Society of St. Frances de Sales Church gave a concert March 17 at the Auditorium. Mr. J. B. Poulin was at the head of affairs and Master Fred Daily, of Ann Arbor, Mich., was soloist.

The Eurydice Club has issued invitations for a recital April 31 at the Auditorium. They are fortunate in securing Alberto Jonás, the

Spanish pianist, as soloist for the occasion. Mrs. Sara Walker, of New York, contralto, and Mr. S. R. Gaines will also assist.

A very large and enthusiastic audience greeted Sousa and his band at the Valentine on March 21.

Mr. Allyn, of Detroit, gave an Aeolian recital at the Ashland Avenue Baptist Church, March 12.

Mr. Herman Belling introduces his pupil, Miss Romaine Curry, at a piano recital on the 19th inst., at Currier Hall, Mr. S. R. Gaines assisting.

The Toledo Maennerchor brought the De Pasquali Opera Company here on the 8th inst. for an evening of opera.

Mrs. Johnstone-Bishop and Miss Nellie Cook returned some time since from their Southern trip, and are now winning new laurels in the far West.

The Bostonians, The Geisha and the De Wolf Hopper company have all been at the Valentine during the past month.

Easter Sunday was well observed by special and appropriate music in all our churches. B. D. S.

## NEWARK.

NEWARK, April 24, 1897.

**ONE** of the most successful concerts given here during the season was that by the Ladies' Choral Club last Friday evening in the Essex Lyceum. Miss Ada B. Douglass, who is the leader of the club, deserves a great deal of credit for the fine singing the club did in Zitelia, a cantata by Orlando Morgan.

The cantata was the most interesting number on the program, and it would be a difficult task to get a much better rendition than it had under the baton of Miss Douglass. It was remarked by a great many present the marked improvement the club is making from concert to concert. The soloists were Miss Adah M. Crane, mezzo soprano; Miss Jane Tonks, contralto; Mr. G. Miles, baritone, and Mr. Carl Schöner, violinist. The accompanists were Mrs. D. E. Hervey and Mr. Tonzo Sauvage. The entire program was artistically carried out.

Mr. Plunket Greene gave a delightful song recital last Thursday evening in Association Hall. He sang songs by Gretry, Dalayrac, Schumann, Jensen, Mendelssohn, Brahms, Schubert and C. V. Stanford. Mr. Greene sang all his songs in his usual artistic style and was assisted by the able accompanist Mr. Frederick L. Sealy.

Miss Louise J. Ill sang at one of our bon ton affairs at the Grand Opera House last Thursday evening. She sang Tales of Fair Cashmere, by Clay, and Madrigal, by Victor Harris, and 'Tis Springtime, by Bohm. Miss Ill sang the three songs, as she always does, in a true artistic style and musicianly manner. She had several recalls. MABEL LINDLEY THOMPSON-HARTMANN.

## MINNEAPOLIS.

MINNEAPOLIS, April 22, 1897.

**IT** is with much "fear and trembling" that I begin to record any of the doings of our fair city. For, alas and alack! what has become (ye knights of the editorial sanctum) of two valuable documents containing critical notes on the new work of a home composer, Mr. Willard Patten, and his oratorio Isaiah?

I ask the question merely that my musical brethren in this fair city will know that such communication was sent on. "We are all aglow with expectancy of the appearance of Madame Carreño who will be with us on May 4, under the auspices of the Ladies' Thursday Musicales, and of the great May Festival a little later on. Miss Anna Schone-René, with her characteristic enterprise and energy, rounds out every detail of the gigantic musical scheme, and railroad managers, Auditorium directors and capitalists have yielded to her persuasions and enthusiasm. There is no mistaking her enthusiasm and perseverance. And so the great Calvé with her group of artists will illumine for a few nights the musical firmament of Minneapolis.

But there are changes, grievances to be borne, that Easter has developed. Mr. George H. Norrington, organist and director at Gethsemane Church (P. E.), presided at the organ, and led his splendid boy choir for the last time on Easter evening. It is to be deeply regretted that for any reason such a step was deemed necessary, for his work has been unusually efficient. It has been carried along on such advanced lines, so thoroughly artistic as well as churchly, that to have him leave now makes a sad break in the musical and churchly training of this superb choir of boys.

It is with great pleasure I note the advent, and to stay in our midst, of Signor D'Auria and his accomplished wife, formerly of New York city, more recently of Toronto, Canada. The signor has accepted the directorship of the musical department of Manning College of Oratory, Music and Languages, and in my next letter I shall be able to write of the plans he has in connection therewith. Our two male clubs, The Apollo and Philharmonic, will close their season in a blaze of glory, making the record for 1896-97 one of the most satisfactory they each have experienced. ACTON HORTON.

**Pizzi Appointment.**—Signor Emilio Pizzi, who carried off the prize for grand opera at Bologna with his William Ratcliff, and whose Gabriella, written especially for Madame Patti, was first brought out in America, has become director of the Conservatory of Music at Bergamo, which is regarded as one of the most representative musical institutes of Italy.

**Marie Van Gelder.**—Anna Lankow's pupil, Marie van Gelder, has become exceedingly popular during her engagement at the Berne City Theatre. On March 29 The Huguenots was produced in her honor and for her benefit. Fräulein van Gelder as *Valentine* received many magnificent floral tributes, and thundering applause and loud calls that seemed as if they would never end distinguished her performance with *Raoul* (Herr Renardi). She sang the part on this occasion with triumphant bravura, and acted with expression and grand feeling. This admirable singer showed that she was able to rise to the highest point of artistic excellence. Her next rôle will be the eminently difficult one of *Resia* in *Oberon*.—(Bernier Intelligens Blatt, March 31, 1897.)

**FINE STUDIO FOR VOCAL TEACHER.**—Henry Taylor Staats will let his large and elegantly furnished studio for two days in the week to a vocal teacher. The location, 487 Fifth avenue, near Forty-second street, is unsurpassed and the studio contains a fine Steinway concert grand piano.



**F. X. Arens.**—It is reported that Mr. F. X. Arens, of Indianapolis, will come to New York to reside for a year or so. Some of his pupils may accompany him.

**Raboch.**—An organ recital was given at the West End Synagogue on April 21 by Weagel A. Raboch, assisted by Miss Emma Mueller, alto, and Mr. Jos. S. Baernstein, basso.

**Katharine E. von Klenner.**—The eminently successful teacher Mme. Katharine Evans von Klenner will give a musicale at her studio on Wednesday evening, May 5, prior to her annual trip to Europe.

**Miss Margaret E. Elliot.**—Miss Margaret Elliot's concert in Philadelphia was given April 20 in Horticultural Hall before a very large and fashionable audience. The artists who assisted her were Mr. Bispham, baritone, and J. Pizzarello, pianist.

**Jennie E. Slater.**—Miss Jennie E. Slater sails on the steamer Westernland, of the Red Star line, on this Wednesday. She will stop in London for a part of the season, and from there proceed to Germany, returning about the middle of September.

**W. L. Blumenschein.**—The 197th recital at W. L. Blumenschein's music studio, Dayton, Ohio, took place April 23. The program, the fifth of the series, was gone through by Miss Mabel Cook, pianist, and Miss Frances Belden, soprano, in a manner which did high credit to the young ladies themselves, as well as to the instruction they had received.

**Miss Bessie Knapp.**—Miss Bessie Knapp has been re-engaged as solo soprano in the Episcopal Church at Tuxedo. Miss Knapp has a powerful soprano voice of exquisite sweetness and most beautifully trained. In speaking of her singing on Easter of I Know that My Redeemer Liveth the papers said the "singing was the best ever heard in Tuxedo." Miss Knapp is a pupil of Mme. Katharine Evans von Klenner.

**R. Burmeister.**—Mr. Richard Burmeister spent the Easter holidays in New York. While here a grand reception was tendered him by Mrs. Sadye Ramsdell on, Lexington avenue, a large number of prominent musical and society people being present. Mr. Burmeister received again strong inducements from different parties to reside permanently in New York, and it is rumored that at last he may not resist them any longer.

**Marguerite Lemon.**—Marguerite Lemon sang the solo part on the first production in this country of Nicodé's Das Meer at the Liederkranz concert on last Sunday evening. Miss Lemon sang with good intelligence, and her beautiful voice won instant recognition. Heinrich Meyn was heard to good advantage in two Brahms songs, and also in Bruch's Fair Ellen, in which he and Miss Lemon were the soloists.

**Clementine Sheldon.**—The First Presbyterian Church of Binghamton, N. Y., which, by the way, is a beautiful edifice, the interior done by Tiffany, and has a membership of over 1,000, under the Rev. Dr. Nichol, pastor, is delighted with its lovely new soprano, Miss Clementine Sheldon, who has just returned from Paris, where she studied with Delle Sedie. Her clear, sweet voice hasn't a harsh note in it, and she always sings with artistic finish. The choir, which consists of a quartet of soloists and a chorus, has the program each Sunday arranged by her. The large church was crowded to the very door morning and evening Easter Sunday, the music being exceptionally fine.

**Broad Street Conservatory.**—This Wednesday evening, April 28, a recital by pupils of the Broad Street Conservatory of Music will be given in the concert hall No. 1331 South Broad street, Philadelphia. The program will include a Beethoven trio for piano and strings, Mozart overture (eight hands), two etudes, a polonaise and the C sharp minor scherzo of Chopin, Beethoven sonata for piano and violin, and a number of other solos for voice, violin and piano, by Lohr, Adam, Flotow, Dancla, Wachs and Ravina. These weekly recitals, which have become a feature of the school, are given for the purpose of accustoming the pupils to public performance, and are participated in not only by advanced students but also by pupils of all grades.

**The Messiah.**—Händel's Messiah will be performed at Carnegie Music Hall on Monday evening, May 3, by Frank Damrosch with his chorus of the People's Choral Union, 1,000 voices strong, assisted by eminent soloists, to be announced later, and an orchestra of 50 pieces from the New York Symphony Society. This chorus is composed of



singers trained in the people's singing classes, which Mr. Damrosch founded in 1892 for the purpose of promoting the love and culture of good music among the people, with the further aim of forming just so vast a permanent chorus as the Choral Union now is, for the performance of great musical works. It comes to the notice of the musical public this year for the first time, to take rank with the other widely recognized choral societies. The usual closing concert of the people's singing classes will be held at Carnegie Hall on Sunday, May 2.

**Violinist Schmidt's Death.**—The Coney Island and Brooklyn Railroad Company is the defendant in a suit in the Supreme Court in Brooklyn for \$100,000 damages claimed by Julia R. Schmidt for the death of her husband, Clifford A. Schmidt, who was the first violinist in Anton Seidl's orchestra. On May 19, 1896, Mr. Schmidt, returning from Coney Island in one of the company's cars, was thrown against one of the trolley posts and died the following day of his injuries. The trolley poles, it is alleged, were perilously close to the tracks.

**Another Successful Korn Pupil.**—Miss G. Pattersons, who for the past two years has been studying composition with Clara A. Korn, has been asked to take charge of the musical department of a school in Florida. Miss Patterson has not as yet quite decided to accept the offer.

**Success of Vigna Pupils.**—The following clippings from Cincinnati papers attest the recent success of two Vigna pupils, Miss Young and Miss Shay.

Miss Elizabeth Young, a former pupil of Miss Tecla Vigna, at the College of Music, went to New York a few weeks ago, and now the news arrives that she has obtained an excellent position as singer at St. Andrew's Methodist Episcopal Church in New York.

Miss Rose Shay, a pupil of Miss Tecla Vigna, followed with three songs, intelligently and discreetly accompanied on the piano by Miss Katherine McKeown. Miss Shay possesses a contralto voice of rich quality and beautiful timbre, a voice which reminds one of Scialchi's voice about fifteen or twenty years ago. She has the material for a great singer, and will undoubtedly make her mark if she continues to work hard enough. Particularly Horrocks' "The Bird" and the Rose she sang with fine feeling and expression. Her best number, however, was Gilchrist's "Heart's Delight" in the second part of the program, which caused a stormy demand for an encore. Miss Shay added a pretty little song by Chaminade.

**Another Successful D'Arona Pupil.**—At a recital tendered Mr. Richard Baumeister Monday evening, the 19th inst., at the residence of Mrs. E. B. Ramsdale, 581 Lexington avenue, Mrs. Eldredge Quinlan was heard for the first time since she became a pupil of Mme. Florenza d'Arona, six months ago. Much was expected of her, but her efforts surpassed even the hopes of those who were well aware of the progress she had made. Mrs. Quinlan sang an aria from La Favorita and a song of Strelzki. Her success was most pronounced, for her tones are now rich and mellow in the medium, and her upper tones are now full of clearness and beauty. Her diction is excellent. Madame d'Arona considers Mrs. Quinlan one of her most promising artist pupils, and speaks highly of her musical temperament and talent.

**Madame Rio's Recent Successes.**—Madame Rio sang in The Messiah on April 13 at Stonington, Conn., with immense success. The following is from the local press:

The society was unusually fortunate in the engagement of its soloists, Mme. Anita Rio, of New York, soprano; Mrs. Arthur M. Brooks, of Meriden, contralto; Nicholas Sebastian, of New York, tenor; Ericsson F. Bushnell, of New York, bass. With the exception of the latter, who for several years past has been indispensable in Harmonic Society events, all were strangers to a Southington audience. Their work was everything to be desired.

Madame Rio's voice met every demand. She rendered her part with much feeling, her voice, of unusual scope and sweetness, captivating the audience. —*New Haven Leader*, April 14, 1897.

Madame Rio sang on April 19 at Mr. Wenham Smith's organ recital in St. Paul's Church, Newark, N. J., and had

great success there, also being highly complimented by Mr. Smith, who is an able musical judge. Madame Rio has proved herself so popular with her audiences that the Bloomfield Madrigal Society has engaged her for a third concert.

**Aronson's March to Be Played.**—During the week beginning April 26 the Bijou Theatre orchestra will perform Rudolph Aronson's march entitled The Nation's Hero, composed in 1895 for the General Grant Obsequies.

**The Press on Katherine Kautz.**—This successful young pianist has recently earned the following press notice:

In spite of Rehan at the Hall and the inclement weather outside a good sized audience gathered in Odd Fellows' Hall last evening to listen to Miss Katherine Kautz's debut. The audience was carried away with her playing, and sat entranced through the whole evening. When the program was finished the people sat still, waiting for more—not a very usual occurrence in Albany—and would not go until she played an additional number, Chopin's nocturne in C sharp minor.

The program, an excellently chosen one for the display of her talent, was as follows: Impromptu, op. 90, Schubert; sonata, op. 100, Beethoven; Vivace, ma non troppo, Presto, Andante, molto cantabile ed espressivo, Var. I, II, III, IV, V, VI; Nocturne, op. 27, No. 2, Chopin; Study in Thirds, op. 25, No. 6, Chopin; Isolde's Liebestod, Wagner-Liszt; Presto, op. 7, No. 7, Mendelssohn; In Arcady, op. 2, Katherine Kautz; Idylle, op. 2, MacDowell; Scherzo Valse, Chabrier; Soirées de Vienne, No. 6, Liszt.

Miss Kautz disappointed no one in her playing; many expected no more from her than from any woman pianist, but they were agreeably surprised. Her talent is rare; perhaps it is genius, and her interpretations, from the gentle sweetness of Schubert to the majestic chords of Wagner-Liszt, were perfect. It is an old saying that Chopin players are born, as are poets, and not made. Miss Kautz is a Chopin player. Her rendering of his nocturnes on the program was superb, and over her playing of his Study in Thirds the audience were delightedly enthusiastic. This revealed her marvelous technique and brilliancy of execution, hardly surpassed by the most noted pianists ever heard here. They applauded and applauded until she played it over again with even better effect than before.

Perhaps when she first sat down last evening she was nervous to a degree, but before she had finished the first movement of Beethoven's sonata she forgot herself in her playing. The third movement she rendered exquisitely.

In Isolde's Liebestod Miss Kautz was excellent. Its heart-stirring chords and plaintive strains she brought out to perfection, and the sad story told more plainly than words. This was the last number of the first part of the program, but before the audience would allow her to retire she was obliged to come forth again twice.

Mendelssohn's Presto she rendered charmingly, and her technique was again shown to advantage. Her own composition, In Arcady, though not of a strikingly original motif, is a sweet piece of music and of some depth, and she rendered it feelingly.

Her touch can be as delicate and soft as a breath, and she showed this in Chabrier's scherzo valse, as well as in the nocturne of Chopin in the early part of the program.

Again, in the beautiful Soirées de Vienne of Liszt was her magnificent execution evident and her interpretation was excellent. This made a delightful finishing number, but the audience had not yet heard enough of her and applauded until she came out again and played another of Chopin's.

Everyone present was delighted with her performance, and though perhaps she might have had a better house, there can be no complaint of the heartiness of her reception. —*Albany Argus*, March 3, 1897.

**Kaltenborn-Beyer-Hane Quartet.**—On Monday evening, the 19th, this new and successful quartet played in Staten Island to a large and most fashionable audience, at the residence of Miss Elizabeth Gallagher. They scored their usual success. Mr. Kaltenborn and Mr. Beyer-Hané also gave solo numbers with their accustomed good taste, and created much enthusiasm.

On the 28th they will be heard in Mendelssohn Glee Club Hall in J. H. McKinley's concert, when Mr. Kaltenborn will also be a soloist, and on the 29th, in the same hall, at Mr. H. W. Loomis' concert, Mr. Kaltenborn and Mr. Beyer-Hané will appear in solo numbers, and together with Miss Phipps they will once more delight the ears of their friends with two movements of young Rubin Goldmark's beautiful trio.

On April 28 Mr. Kaltenborn will be soloist at Gerrit

Smith's testimonial afternoon. On the 30th Mr. Kaltenborn will be the soloist at the Philomel choral concert, and on May 4, in Brooklyn. Mr. Kaltenborn is one of the most popular and hence one of our busiest violinists. Mr. Beyer-Hané has done much work at private musicales this season, and next year will be heard a great deal in public, having signed a contract with one of the leading managers of New York. The quartet will remain in the hands of all agents and under the special management of Mrs. L. B. Kaltenborn, who has already much work in view for it. The quartet will also be busy with single engagements all through the summer and is now ready to book others, as well as dates for next season.

**Congratulations.**—Miss Mabel Lindley Thompson, the Newark, N. J., correspondent of THE MUSICAL COURIER, was married last Wednesday to Mr. Carl F. Hartmann, a New York lawyer. The ceremony was performed in the House of Prayer in Newark, and aside from an impressive nuptial a program of high class music was given by artists who owe to Miss Thompson much of their artistic success. This was the program:

Organ prelude.....Professor Eichorn  
Intermezzo, Cavalleria Rusticana.....Mascagni  
Mr. Schill and Professor Eichorn.  
Wedding March and Processional, Lohengrin.....Wagner  
Professor Eichorn.  
Hymn, The Voice that Breathed O'er Eden.....Choir Boys.  
Marriage Ceremony.  
Organ accompaniment.  
Ave Maria, first prelude.....Gounod  
Mr. Schill.  
Wedding March.....Mendelssohn  
Professor Eichorn.  
Organist, Prof. Charles Eichorn; violinist, Mr. Otto K. Schill.  
Mr. and Mrs. Hartmann are now at Atlantic City and later will reside in this city.

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# MUSICAL INSTRUMENTS.

## INJUNCTION GRANTED.

ON Saturday last Judge Lacombe, sitting in the United States District Court, granted to the Everett Piano Company an injunction restraining C. F. Goepel & Co. from using the Stevens attachment for upright pianos on the ground that it conflicts with the Plectrophone attachments used by the plaintiffs. The matter will now go to trial.

## KNABE ON THE PACIFIC COAST.

ONE of the most important and significant agencies that has been granted this year is that of the Knabe piano to Messrs. Kohler & Chase, of San Francisco. The transfer from another house that had lessened its activity in pushing the Knabe was made by Mr. Wm. Knabe, who has been in San Francisco for some time, and though the news has not yet reached here in detail it is, to judge from the preliminary negotiations, a transaction that will give to the Knabe a stronger and more active representation on the Pacific Coast than it has had in some

years. Advices by mail will contain further particulars which will be found in the MUSICAL COURIER TRADE EXTRA of Saturday next.

IN every trade, or line, or subdivision of business that has passed through the last few years of business uncertainty, inactivity and peril there has probably been a group of staunch houses or institutions that have stood out from the ruck and become unusually noticeable because of the difference between them and others around them. Such a house is the Baldwin house of Cincinnati, which has come into prominence with the careful observers of the piano and general music business chiefly because of the very elements in its make-up and general conduct that under ordinary circumstances would make it less observed in comparison with many of its competitors.

Probably no stronger combination of careful, far-seeing business men exists in the music trade world to-day than the men who make up the Baldwin house. And it is just because they have been far-sighted, and because of the peculiar and particular adaptability of each man in his relation to the whole

scheme, that they have been and are sailing along with a placidity that is restful indeed to one who looks at the storm-tossed and weather-torn institutions that come to mind in any consideration of trade conditions. If one were asked to explain the why of this situation, probably no better reason for its existence could be offered than is embraced in the one word "Brains."

The House of Baldwin has been always progressive, but never audacious. It has been energetic, yes, but never erratic. It has not been too conservative in the commonly accepted meaning of that word as applied to business methods—it has not been too conservative, but it has been careful. The men who control its destiny have learned many lessons from the operations of others, and they have never felt called upon to show that they could do what others failed to do. They are good listeners, these men of the House of Baldwin—good listeners, keen, careful observers, and they bring to their daily tasks, each in his own special sphere, ripe experience, restrained energy, the knowledge that they are successful and that they enjoy the respect and confidence and admiration of their connections and the trade at large.

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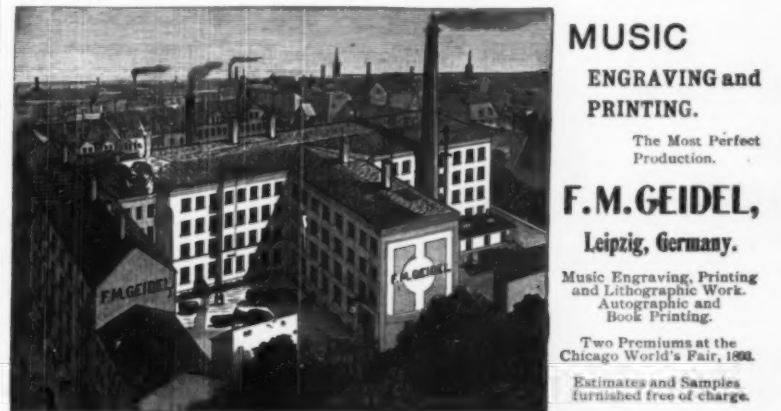
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